LESSONS IN ENGLISH

MANLY
BAILEY
RICKERT

PUPIL'S EDITION

BOOK II

COMPOSITION AND GRAMMAR

Hotell D'urban

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Maria W

Maria Wicksträn

83 Wood Mill Street

LESSONS IN THE SPEAKING AND WRITING OF ENGLISH

BY

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Book Two

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LESSONS IN THE SPEAKING AND WRITING OF ENGLISH

PART IV

1

CITIZENSHIP [1]

1. Class Talk and Board Work

Describe the picture on the opposite page and explain its meaning. Where is the statue? What ideas would it give a stranger coming to this country to live?

Discuss the meaning of the following: freedom; democracy; citizenship; Americanization.

Write on the board the definition of each that the class thinks best.

Write on the board two lists: one of the duties, the other of the privileges of an American citizen.

2. Writing a Paper on Citizenship

Begin your notebook with a short paper on: "What I Could Do Now to Prove Myself a Good Citizen."

Read and correct your work before you hand it in.[2]

2

STUDY OF A POEM

1. Silent Work [3]

Does the poem below express the meaning of the Statue of Liberty? Read it silently, and be ready to put the thought into one sentence:

FREEDOM, OUR QUEEN

Land where the banners wave last in the sun,
Blazoned with star-clusters, many in one,
Floating o'er prairie and mountain and sea;
Hark! 'tis the voice of thy children to thee!

Here at thine altar our vows we renew
Still in thy cause to be loyal and true, —
True to thy flag on the field and the wave,
Living to honor it, dying to save!

Mother of heroes! if perfidy's blight
Fall on a star in thy garland of light,
Sound but one bugle-blast. Lo! at the sign
Armies all panoplied wheel into line!

Hope of the world! thou hast broken its chains, —
Wear thy bright arms while a tyrant remains,
Stand for the right till the nations shall own
Freedom their sovereign, with Law for her throne!

Freedom! sweet Freedom! our voices resound,
Queen by God's blessing, unsceptred, uncrowned!
Freedom, sweet Freedom, our pulses repeat,
Warm with her life-blood, as long as they beat!

Fold the broad banner-stripes over her breast, —
Crown her with star-jewels Queen of the West!
Earth for her heritage, God for her friend,
She shall reign over us, world without end.

— Oliver Wendell Holmes.

2. Oral Study

What does the first line mean?

What are the *star-clusters*? What does *blazoned* mean?

Who can tell a story from history that illustrates the last line in the second stanza?

Explain *perfidy's blight.*
Explain the fourth stanza.
Why is Freedom said to be *unsceptred, uncrowned?*
What *banner-stripes* are meant in the last stanza?
Why should Freedom have the *earth for her heritage?*
How many lines are there in a stanza? How are the rhymes arranged? How many beats are there to a line?

3. Oral Practice [4]

Read the poem aloud, pronouncing with special care:

last	floating	mountain	renew	broken
clusters	prairie	children	living	earth

4. Copying and Learning a Poem

Copy the poem with care and correct your work by the book. When you have finished, see how many stanzas you can say.

3

PERSONAL LETTERS [5]

1. Class Talk

Discuss the form to be used for personal letters. Consider the following:

(1) Kind and size of paper; (2) pencil and ink; (3) penmanship; (4) order of covering pages; (5) ways of making a letter attractive; (6) the parts of the letter, their placing, punctuation, and capitalization; (7) the address on the envelope; (8) preparing for the mail.

2. Written Summary of Rules for Personal Letters

Write in your book the rules you should remember in writing personal letters.

4

PERSONAL LETTERS (Continued)

1. Oral Study

Pronounce each group of words below so as to show the difference in sound between them; then explain the difference in meaning:

accept, except	jest, just
affect, effect	lay, lie
beside, besides	raise, rise
expect, suspect	respectably, respectfully, respectively
emigrant, immigrant	seat, set, sit

What is the difference in use between *suspect* and *suspicion?*

2. Class Talk and Board Work

Read the letter below and discuss how you shall answer it:

INTERLAKEN
SWITZERLAND
August 26, 1920

MY DEAR JOHN,

We are all talking about America over here these days, and wondering what you are going to make of that great country of yours. Much will depend upon you young citizens who are growing up in school. Do you ever stop to think what it means that you really have the making of the future in your hands?

I wrote to your father by the last mail, giving him all the family news. Now I am writing to you because I wish you to do something for me. In our club here, we have had a great discussion, and we cannot settle the matter ourselves. So I said to the others, "I will write to my cousin in America, who will be able to tell us all about it." This is what we wish to know:

Is it true that America is the land of all nations? Do you suppose there are as many as twenty different countries that have thousands of their natives settled in your land? Or are there many more? I wish you would send me as long a list as you can of all the different nationalities

that are represented in your neighborhood. Then ask your teacher, or someone else who would know, what others there are growing up to be Americans. It will be most interesting to us to hear all about this.

When I have your letter, I will write you again and tell you what was said about it in our club.

Your affectionate cousin,

WILLIAM TELL

Write on the board the names of the people of different countries who you think are most numerous in America. Which are commonest in your neighborhood? Find out if you can from your geography in what other parts of the country the others live.

3. Answering a Letter

Write the best answer that you can to the letter from Switzerland, giving the desired information.

Remember the use of capitals for proper nouns.

When your letter is finished, read it and correct it carefully, then prepare it and an envelope for mailing.

4. Outside Work

Get a copy of some newspaper of recent date and bring it to class at the next lesson.

5

USES OF CAPITALS[6]

1. Pronunciation Practice

One of the most troublesome sounds to get exactly right is ***u*** (spelled also *ew*, *ieu*). Practice the following words and combine as many of them as you can in different ways in sentences, adding other such words if you think of them. Speak each sentence rapidly:

avenue	Tuesday	new	destitute
due	tutor	news	destitution
duke	dew	newspaper	institute
duty	Jew	constitute	institution
nuisance	lieu	constitution	introduce
stupid	knew	tuition	influence

With the following words you must be careful also not to sound the *t* as if it were *ch*:

literature	gesture	nature	nurture
picture	stature	structure	virtue

2. Board Work

Let some one write on the board a list of all the different nationalities named in the letters that you have just written, and opposite each the name of the country from which each people comes.

Make a rule for writing these words.

Look at the first page of the newspaper that you have brought to class, to see how many different uses of capitals you can find. Examples of each use should be written on the board. What rules for capitalization do you know that you have not found illustrated in the newspaper? See page 338. Find or make up examples of each.

Keep the newspaper for use in the next lesson.

3. Writing Rules for Capitals

Write in your notebook the most important rules for capitals that you know. State them briefly but clearly.

6

READING THE NEWSPAPER[7]

1. Class Talk

How often do you read the newspaper? What parts do you read? How long does it take you? How can you learn to read more quickly?

Where is the most important part of the news placed? Then if you have only a little time to read the paper, where shall you turn first? How can you tell which news is most important?

2. Talking from Outlines [8]

Write on a slip of paper the subject of one of the most important articles in the newspaper that you have brought to school, and opposite it the questions: *When? Who* or *what? Where? How?* Then give a summary of the most important news items of the day in as few words as possible. As you talk, look at your outline now and then, to make sure that you answer each question about each subject.

3. Writing a Summary of News

Write in your notebook a summary of the three most important news items in the paper. Make a new paragraph for each item.

7

PARAGRAPH REVIEW

1. Oral Study

What do we call the principal parts into which a piece of prose is divided on the page? How can you tell by looking at a page where each new part begins? When you yourself are writing, how can you tell where to begin each new part? How can you tell which sentences belong in each paragraph?

Turn to your geography lesson for today, and name the subject of each paragraph.

If a paragraph is a part of a story, and a sentence is a part of a paragraph, each sentence in a paragraph must belong to that particular part of the story that the paragraph tells about.

Read the following paragraph, name the subject of it, then find one sentence that does not belong there:

The russet is a small green apple, with brown spots like patches or freckles on it. Some pears have brown spots on them, too. The russet has a peculiar, spicy taste, quite unlike that of other apples.

In "A Strange Friendship"[9] find in each paragraph one or more sentences that do not belong there.

2. Rewriting a Paragraph

Copy the following paragraph, omitting three sentences that do not belong in it. When you have finished, write your reasons for omitting each sentence:

A DAINTY MORSEL

We crouched behind a huge oak tree in the wood where the elephants were feeding. A lordly old tusker came our way. He sauntered lazily along, swinging his huge trunk from side to side, until he reached a thick clump of bamboos. Have you ever seen furniture made of bamboo? He surveyed the clump a moment with his queer little brown eye, and saw in the middle of it a soft and juicy young shoot, like a stalk of asparagus twenty feet high. Asparagus is a delicious vegetable; don't you think so? Slowly and deliberately he forced his way into the clump, and reached inward and upward with his trunk until he got a turn of it round the young shoot. Then he quietly backed off a few steps. I once saw an elephant in a circus pull down a pole in that way. The twenty-foot stem tottered, cracked, and came down with a tearing crash. Quietly placing his great forefoot upon the stem, he crushed it into fragments, wound a soft, juicy piece of it up to his mouth, and began a measured *champ — champ — champ.*

— Adapted from *Two Years in the Jungle*, by W. T. Hornaday.

8

TIME AND PLACE ORDER[10]

1. Class Talk

What different things have you been doing this last hour? Name them in the order in which they were done. What advantage is there in telling them in this order?

Change the paragraph below so that what happened is told in the right order:

After school yesterday we played a game of baseball. But before that we played prisoners' base for a time. Then when we were tired of that we played baseball. I forgot to say that as soon as school was over we practiced football for half an hour.

When you are writing about several things that happen one after another, in what order shall you place your sentences? Why? If you jump into the middle and then go backward and forward, just as you happen to remember, what kind of impression does the person get who is trying to follow your thought?

But suppose that you are telling about several things that are happening at the same time, as, for instance, games in the school playground during recess. How shall you arrange your sentences? Why would it not do to tell something about this group, then something about that group, jumping back and forth, just as you happen to remember? How shall you know which group to begin with? Shall you begin with the one nearest you? or with the largest and noisiest group — the one that attracts most attention? or shall you take each side and corner of the school yard in turn, and tell what is going on there?

All these ways are good. The point to remember is, that if you wish your reader to have any clear idea of what you are telling, you must arrange what you tell in some definite order, so as to keep moving steadily forward from time to time, or from place to place. Otherwise, your reader or hearer will be unable to follow your thought easily.

2. Talking from Outlines

Choose some history subject that you have been studying lately. Divide it so that each pupil will have one paragraph. Look at the paragraph assigned and note in order the points that it contains.

When you are called upon, give your paragraph very briefly, but with the events in the proper order, as they stand in the book.

3. Writing a Letter

Write a letter to some member of your family who is away from home, or to some near relative. Make your letter a history of what you and the family have done for the last week. Write about amusing little family incidents, things that went wrong, something funny that a pet did, and so on.

Be sure that your paragraphs follow in the order of time, and that your sentences in each paragraph also keep some definite order of time or of place.

9

SENTENCE FORMS [11]

1. Oral Study and Board Work

All sentences may be divided into two principal classes. What are they? Give examples. How is each punctuated?

By the use of a special punctuation mark at the end of any sentence — statement or question — we cause it to express strong feeling. What is the mark and what kind of sentence does it make? Give examples.

Here is another way of classifying sentences:

Affirmative	*Negative*
Is it raining?	Is it not raining?
It is raining.	It is not raining.

A sentence that has a *not* or any other negative word modifying the verb in it is called a ***negative*** sentence. All other sentences are ***affirmative***.

Besides *not* and *no*, we have various other words which are negatives. The negative of *anybody* is *nobody*. Give the negatives of the following words: *one*, *anything*, *anywhere*, *ever*, *any*.

We do not use any other negative word, such as *nobody*, *none*, *nothing*, *nowhere*, *never*, in a sentence that already contains *not*.

If we wish to use these negative words, then we must omit the *not*. Both the following forms are right:

I have *not* seen *anyone* this morning.
I have seen *no one* this morning.

The adverb *no* may be added for emphasis at the beginning of a sentence that already contains a negative word:

No, I have not seen anyone this morning.
No, I have seen no one this morning.

The mistake of using two negatives where only one is correct sometimes arises because we contract the word *not* and then forget that we have used it.

Write on the board all contracted negative forms of the verbs *be*, *can*, *do*, *have*, *may*, *must*, *ought*, and *will*.

Make negative questions with these verbs, each in two forms, like this:

Didn't you see *anyone* on the road?
Did you see *no one* on the road?

Then answer each question in the form in which it is asked.

The adverbs *scarcely* and *hardly* are used like the adverb *not*, and should never be used with it. Explain why the sentences below are correct:

There *is scarcely any* flour in the house.
I *have hardly any* time to study my lesson.

Write on the board the following sentences, supplying one of the following words wherever you find a blank — *anyone*, *anybody*, *anywhere*, *anything*, *ever*:

1. Haven't you —— to do?
2. Didn't you meet —— on the road?
3. Hasn't —— seen my rubbers?
4. Hasn't —— seen my rubbers ——?
5. Haven't you —— learned to skate?

6. Can't you tell me —— about Patrick Henry?
7. I haven't —— to do this morning.
8. She hasn't —— to help her.
9. Isn't there —— I can do?
10. Can't you do ——?

2. Writing Negative Sentences

Write in your book ten negative questions, using contracted forms of the verbs listed on page 11. Then write a negative answer for each.

Underline the negative word in each sentence to make sure that you have only one.

10

HEALTH AND CITIZENSHIP [12]

1. Class Talk

Discuss the good citizen's duty with regard to his own health and the health of his family and neighbors. Include the following points:

(1) The connection between health and citizenship; (2) the connection between exercise and health; (3) the connection between care of the eyes, teeth, ears, nose, stomach, etc., and health, and between cleanliness and health; (4) duty with regard to contagious diseases; (5) duty with regard to cases of unhygienic behavior in the neighborhood, uncovered garbage cans, rubbish heaps, uncovered food, flies, etc.

2. Talking from Outlines

Make an outline on the board, arranging in a good order the following dangers to good health: flies, uncovered garbage, dirty teeth, stagnant water, contagious diseases, impure drinking water, dirty ears, stale food, strained eyes, dirty nails, bad air, dirty skin, bad drains.

Make three main heads: one for things about the person; one for things about the home; one for things in the neighborhood.

At the end of each talk the class should suggest improvements. Then the talk should be repeated with improvements.

3. Correct English: Superfluous Subject

Play the game of "John said" thus:

Repeat something that a classmate told about health and citizenship. Begin your sentence with the name of the person and *said*. You may make a mistake in the first three words. If you do, the class will tell you that you have made a mistake, but not what it is until everyone has spoken. Then if you have not found out your mistake, the class will tell you. All who have made the mistake must play the game again, repeating other statements. Everyone should be able to avoid the mistake the second time.

4. Writing Health Rules

Write out the ten rules for health most important for anyone who would be a good citizen to remember.

11

EXPLANATION [13]

1. Class Talk

What does the picture on page 15 show? Name all the interesting details. Do the Indians try to show what each thing is like, or do they merely draw signs for different things? What do we use instead of such signs?

Has anyone seen any Indian picture writing? If so, tell the class about it. Do you know in what parts of our country the Indians have made pictures on the rocks? Have you seen copies of such pictures?

How do we use signs? What does a cross mean? What country does the thistle make us think of? the shamrock? Do

you know any other flowers that are used to remind people of the country in which such flowers grow? Do you know what flower has been proposed for our country? What flower can you suggest that grows everywhere and is especially American?

A common sign or *symbol* of a country is its flag. In what different ways are flags used?

What symbols have we on our flag? What do the stars mean? the stripes? the three colors?

What bird is symbolic of our country? what old man? What symbols are used for other countries? What is the symbol of Christmas? of peace? of purity? of Mother's Day? of wisdom?

What animals might be used as symbols of timidity? of courage? What thing is a symbol of time? of a soldier? a sailor? a writer? a gardener? a farmer? a shoemaker? a carpenter? a painter?

States, families, and often individuals have mottoes, which are a kind of symbol, to help them live better by reminding them of what they ought to do or to be. Who will give and explain a motto?

2. Board Work

Explain the following mottoes:

My Country, First and Last
Forward
I Will
Little by Little
As I Can
Knowledge Is Power

Write on the board all the mottoes the class can think of and explain each.

3. Written Explanation

Choose one of these mottoes, or another that you like.

Write for the class an explanation of its meaning, and give your reasons for choosing it. Give examples of how you think it might help you to be a good citizen.

INDIAN PICTURE WRITING

To an Indian the picture says that seven Indians are making a journey from Lake Superior; that the purpose of their journey is to ask a grant of four small lakes near Lake Superior and joined by a road to it; that their chief belongs to the clan of the Cranes; that the three braves next to him belong to the clan of the Martens; that the next brave belongs to the clan of the Bears; the next to the clan of the Man-Fish; and the last to the clan of the Catfish. Where are the lines which show that the seven Indians all think the same thing? those which show that they all feel in the same way? Where is the line which shows that they are going on a journey? the line which shows that this journey concerns the chain of four lakes?

12

STUDY OF A POEM[14]

Nearly all peoples have stories about heroes who have done great deeds and men who have made useful inventions. Mr. Longfellow took many such stories told by the Indians and made of them a long and interesting poem. A part of it is about the invention of writing.

1. Silent Work

As the lines about Picture Writing are read aloud, listen so closely that you can give the point of them in a few words. Think of other symbols that Hiawatha might have invented.

2. Oral Study

Explain in a sentence what Hiawatha did for his people.

Explain each of the symbols invented by Hiawatha, and show that it is or is not suitable for what it represents.

What besides birchbark could Hiawatha have found to paint on?

What is a symbol? Why did men first think of the serpent as the symbol of evil?

How was Hiawatha standing when he fixed the points of the compass? Why is it more natural to stand facing that way than in the opposite direction?

Write the points of the compass on the board. When should they begin with capitals? Why? If you have no rule for this in your table of capitals, make one.

Are there stanzas in the poem? rhymes? Do the accented syllables come before or after the unaccented syllables?

3. Answering a Letter

Look again at the rules for letter-writing that you wrote in your book. Then answer the following letter, giving the best information that you can:

THE ELMS, COLDHARBOR
SURREY, ENGLAND
September 6, 1922

DEAR AMERICAN COUSIN,

I have lately been reading *The Last of the Mohicans*, by James Fenimore Cooper, with its wonderful pictures of pioneer and Indian life. Of course I know that the pioneer life has gone by. Your nation is as civilized as ours. But have the Indians gone too? Are they so changed that we could not recognize them for the same people that Cooper wrote about? Are there no Hiawathas these days?

Here in England it is hard to realize that there are such people as Indians. I wish you would write and tell me what you know about them. Have you ever seen any yourself? What are they really like? What books can I read that will tell me something about the Indians of today?

Your affectionate cousin,
MARGERY DEERHAM

13

COMPLETE SUBJECT AND SUBJECT SUBSTANTIVE[15]

1. Oral Study

Name the subject of the first sentence below; of the second. What is the difference between the two subjects?

Traveling in northern Sweden in midwinter is by sled. It is a quick and pleasant way to travel.

Which parts of speech may be used as subject of a sentence?

For convenience we use one word to mean either noun or pronoun: it is ***substantive***. Any noun or pronoun used in the sentence is a substantive. When used as the subject, it is called the ***subject substantive***. Is the subject substantive in the second sentence a noun or a pronoun? in the first sentence?

Is the subject substantive in the second sentence modified or not? in the first sentence? Read all the modifiers of the subject substantive in the first sentence.

A subject substantive with its modifiers is called a ***complete subject.***

In each of the following sentences, name the subject substantive, and tell whether it is a noun or a pronoun. Give its modifiers if it has any, and finally name the complete subject:

THE LITTLE POSTBOY

Northern Sweden has no railroads. But post-stations are built at distances varying from ten to twenty miles. At each station many horses are kept. The traveler usually has his own sled. He hires the horses from one station to another.

I was going to Lapland. My own little sled, filled with hay and covered with reindeer skins, stood at the door of one of these stations. It was seven o'clock on a stormy night. Delay in getting a horse had made me very late. A friendly, rosy-faced woman, the wife of the keeper of the post horses, prepared me a supper. Excellent coffee, potatoes, and stewed reindeer-meat were served. A large, dark forest began just beyond the house. The roar of the icy northern wind in the trees made me shiver even in the warm room.

The keeper's son was to drive me to my next station. His name was Lars Petersen. He was about twelve years old. His rosy face, his clear, round, blue eyes, and his silky, golden curls made him seem much younger. He looked far too young to be sent on a twenty-mile drive through the dark woods on a stormy night.

2. Written Practice with Subject

Copy from each of the following sentences the subject, and draw a line under the subject substantive, thus:

The keeper's <u>son</u>

Meanwhile, the boy's mother was helping him to get ready. His overcoat of sheepskin was buttoned close about him. The lappets of his fur cap were tied under his chin. A thick woolen scarf was wrapped close around his nose and chin. Only his round blue eyes were visible. His mittens of hare's fur, which had been drying by the stove, were put on. Taking down a short leather whip, he was ready.

We went out together. The driving snow cut me in the face like needles. Lars jumped into the sled, filled with fresh hay, and tucked in the reindeer skins at the sides. The two of us cuddled together on the narrow seat, making everything as snug as possible. I could not see anything in the blackness of the night. But the little postboy knew the way, and somehow kept us in the beaten track.

My young guide talked to the horse and sang gay little songs. In his company my spirits rose. The long, difficult way began to seem not impossible. So we went on — sometimes up hill, sometimes down hill. After a time the bitter cold chilled me. The Norwegian boy handed me the reins, and swung and beat his arms to keep the blood in circulation. The little fellow was quiet now, but by no means alarmed or impatient.

14

COMPLETE PREDICATE AND PREDICATE VERB

1. Oral Study

We have seen that a complete subject may be either a subject substantive used alone or a subject substantive with modifiers. In the same way, a complete predicate may be either a predicate verb used alone or a predicate verb with modifiers.

In the following sentences, name first the ***complete predicate,*** then the ***predicate verb:***

Lars peered anxiously from side to side in the darkness. I shivered.

In which sentence is the predicate verb also the complete predicate? Name the modifiers of the predicate verb in the other sentence.

You see, then, that each and every sentence contains two essential parts — the subject substantive and the predicate verb — without either of which it would cease to be a sentence. In some sentences the subject substantive and the predicate verb make up the whole sentence. In some sentences, the subject substantive has modifiers; in others, the predicate verb has modifiers; and in still others, both subject substantive and predicate verb are modified.

In each of the following sentences, name first the complete predicate, then the predicate verb, and finally its modifiers:

In less than a quarter of an hour we could see that the horse was sinking in the deep snow. He made scarcely any headway. Presently he became too exhausted to move. We looked about us in the darkness. In a few minutes the horse started again. With great labor he carried us a few yards farther. But he was clearly off the road. Instead of its hard, smooth surface we could feel uneven ground covered with roots and bushes. Bidding the horse stand still, Lars jumped out of the sled. He began to wade about among the trees. Presently he came back.

"We must stay here all night. I can't find the road."

"We shall freeze to death." I was already chilled to the bone.

"Oh, no!" he exclaimed cheerfully. "I know what to do. But I must take care of the horse first. We can spare him some hay and one reindeer skin."

Slowly and with great difficulty we unharnessed the horse. Lars led him under a fir tree. There he tied him to one of the drooping branches. He then gave him an armful of hay. Finally, he fastened the reindeer skin upon his back. The horse seemed perfectly satisfied.

2. Written Practice with Predicate

From the sentences below, copy the complete predicates, drawing two lines under the predicate verbs, like this:

seemed perfectly satisfied

Lars spread the remaining hay evenly over the bottom of the sled. He then covered it with the reindeer skins. He tucked them in very firmly on the side toward the wind. Then he lifted them on the other side. He gave me directions.

"Take off your boots and fur coat. Creep into the sled. Lie under your coat."

I obeyed as rapidly as possible. For an instant I shuddered in the icy air. Then Lars took off his coat and boots. He crept in beside me. We drew the skins down. We pressed the hay against them. Soon my hands and feet were no longer numb. I lay as snug and comfortable as in the best kind of bed.

There was barely room for the two of us, with no chance of turning over or rolling about. In five minutes we were asleep. I dreamed of gathering peaches on a warm August day at home. After a time I was suddenly aroused by the cold wind on my face. Lars had risen on his elbow. He was peeping out from under the skins.

15

REVIEW OF SUBJECT AND PREDICATE

1. Oral Study

Find in Lesson 13 all the complete predicates and predicate verbs, and in Lesson 14 all the complete subjects and subject substantives.

2. Marking Subjects and Predicates

Copy the sentences below. Draw a line, or two lines if necessary, between the complete subject and the complete predicate, and then draw a line under the subject substantive and two lines under the predicate verb thus:

"Nearly six o'clock," | he | said.

"Nearly six o'clock," he said. "I can see the big star. We can start in an hour now."

Suddenly the horse neighed.

"The plows!" cried Lars. Immediately he put on his boots, his scarf, and his heavy coat. I did the same. Shouts and the cracking of whips sounded far away.

We harnessed the horse to the sled. Lars drove slowly in the direction of the sounds. The farmers of the neighborhood were out thus early to clear the road. Six pairs of horses were harnessed to a wooden frame somewhat like the bow of a ship, pointed in front and spreading out to a breadth of ten or twelve feet. The machine cut through the drifts, packing the snow, and leaving a solid road behind it.

Our good horse sped along merrily in the cold morning twilight. In little more than an hour we reached the next posthouse. The father of Lars was waiting for us. After a warm breakfast we parted company. I went on my way to Lapland.

— Adapted from BAYARD TAYLOR.

16

STUDY OF A STORY

1. Silent Work

The speaker in the following story, David Balfour, has been shipwrecked on an uninhabited island. As you read, try to think how he could escape:

SHIPWRECKED

It was half past twelve in the morning and a cold night. I was almost frozen. I took off my shoes, and walked to and fro upon the sand, barefoot and beating my breast with infinite weariness. There was no sound of man or cattle. Not a cock crew. I heard only the surf breaking in the distance. By the sea that hour in the morning, and in a place so desert-like and lonesome, I had a kind of fear.

At daybreak I put on my shoes and climbed a hill. The whole way I was scrambling between big blocks of granite or leaping from one to another. There was no sign of the brig. She must have lifted from the reef and sunk. There was never a sail upon the ocean. On the land I could see neither house nor man.

I set off eastward along the south coast, hoping to find a house. At the worst the sun would soon rise and dry my clothes.

After a little while my way was stopped by a creek or inlet of the sea. It seemed to run pretty deep into the land. Not able to get across, I changed my direction to go about the end of it. At first it kept narrowing. But presently to my surprise it began to widen out again. At last I came to a rising ground, and saw all about me a little barren isle, cut off on every side by the salt seas.

In all the books about people cast away, they had either their pockets full of tools, or a chest of things thrown up on the beach with them. I had nothing in my pockets but money and Alan's silver button.

However, among the rocks I found a great plenty of limpets. There were, besides, some of the little shellfish called periwinkles. Of these two I made my whole diet, devouring them cold and raw.

All day it streamed rain. The island was a sop. There was no dry spot to be found. At night I lay between two boulders with my feet in a bog.

The second day I crossed the island to all sides. It was all desolate and rocky. There was no living thing on it. But there were game and a prodigious number of gulls on the outlying rocks. Neither of these could I kill.

On the third morning my plight was truly pitiful. My clothes were beginning to rot in the rain. My stockings were quite worn through. My hands had grown quite soft with the continual soaking. My throat was sore. My strength was much abated. I sickened at the very sight of the shellfish.

And yet the worst was not yet come. Suddenly a boat with a brown sail and a pair of fishers aboard it came flying round one corner of the isle. I shouted out, and then fell on my knees on the rock and reached up my hands and prayed to them. They could hear me. I could see even the color of their hair. They cried out in the Gaelic tongue and laughed. But the boat never turned aside. It flew on, right before my eyes, for Iona.

I could not believe such wickedness. I ran along the shore from rock to rock, crying on them piteously. Deserted like that, I thought my heart would have burst.

— Adapted from Robert Louis Stevenson.

2. Class Talk

Why did the fishermen not stop? Why did they laugh? What is the only possible explanation of the way these men acted? How did David escape? Criticize each plan proposed and try to find one that is possible.

3. Writing an End for a Story[16]

Continue the story, telling how you think David escaped. Write as if you yourself were David.

17

BUILDING UP A STORY[17]

1. Class Talk

Read some of your endings, then listen to the author's. How is it better than yours?

What event begins the story? What event ends it? What event makes it most exciting? Did you wish David to escape or not? How did you feel when the boat came and went away? If David had had good weather and plenty of good food, why would the story have been less exciting?

To make a story exciting, the person in whom we are most interested should almost die and almost be saved, again and again, so that we are kept anxious about him and wishing to help him. When he is finally saved, we are almost as pleased as if we had been living with him through all his troubles. It is when we are kept in a state of uncertainty or suspense that we are most interested in a story. We wish it to end with the hero's success and happiness, and we are afraid that it will not end so.

Why would the story have been less interesting if the boat had come and gone when David was first shipwrecked? What is the most exciting moment in the story?

The most exciting moment is what we call the ***climax*** of a story. It is the moment just before we can see how it will come out.

2. Board Work

Read the story, stopping at the end of each paragraph to write on the board a sentence that tells what it is about.

Now condense these sentences by writing a single sentence that tells the whole story.

3. Telling True Stories from Outlines

What is the most exciting thing that has happened to you lately? Note on a slip of paper the most important facts about it — not more than three or four — and be ready to tell it to the class. Tell everything needed to make the class understand and try to make them feel that you had an exciting experience.

4. Writing a True Story

Write for a pupil in Sixth Grade the most exciting story that has been told in the class.

18

WORD STUDY [18]

1. Oral Work

In the story on page 22, what words besides *cold* can you think of that would have a similar meaning? Which means the coldest and which the least cold? What words might have been used instead of *to and fro?*

What does *surf* mean? How else might the sound that David heard have been described?

Explain why *scrambling* and *leaping* are the best words that could be used in the sentence in which they stand.

Explain what a *reef* is and show how the brig might have lifted from it and sunk.

Make a list of words that mean a body of running water and explain how each is different from the others.

Make a list of words that mean *high ground* and explain how each differs from the others.

Find other ways of saying *a great plenty; my whole diet.*

Why is *besides* used correctly here? Use *beside* correctly in a sentence.

Why is *devouring* better than any other word that means *eating?* What other words might have been used to describe shellfish? What other adjectives might have been used of them to show how hungry David was?

Find other ways of saying, "All day it streamed rain. The island was a sop." Can you find any way of making the island seem as wet as it seems in Stevenson's description?

What is the difference in meaning between *soaking* and *drenching?* Find other words for *abated* and *sickened*, and explain the exact meaning of each.

What does the word *flying* tell about the weather? Use other words to describe how differently the boat would have come in different kinds of weather.

2. Correct English: Troublesome Verbs

Turn to the list of verbs on page 304 ff., and from it choose ten that you know are often used incorrectly. List these on the board. Then take turns asking and answering questions. The questions should take the form of:

"Did you ——?"
"Have you ——?"

Write on the board a list of all the forms that give special trouble.

3. Writing a Story

Write about an imaginary adventure such as David's shipwreck.

19

LETTER TO AN ACQUAINTANCE

1. Correct English: Troublesome Verbs

Play the "Travel" game for more practice with the troublesome verbs *go*, *see*, *come*, *do*, *give*, and *eat*.

Before you begin, take your geography and look up the most interesting place that you have read about this year. Do not tell what place you have in mind. Look on the map to see the best way of getting to it from your home, and read what the geography says about it. Do all this in five minutes or less. Be ready to answer such questions from the class as:

How did you go there? What did you do there? What did you see there? What did the people give you there? What did you eat there? How did you come back?

Without telling the name, try to make your answers show what the place is. The person who guesses has the next turn.

2. Class Talk and Board Work

Make up such a letter as might have been written by some one living in Europe who thinks of coming to America to live. Ask

the questions that he would be likely to ask about the country, the people, and the chances of getting on well.

Dictate the letter to someone writing at the board, and address it to your teacher, whom you may suppose the writer to have met abroad.

3. Answering the Letter

Write the best answer you can to the letter on the board. Be sure that you tell what you know about every question asked.

20

COMPOUND SUBJECT

1. Oral Study and Board Work

Which part of the sentence — subject or predicate — usually stands first in a statement? Give an example. Give a statement in which the subject does not stand first.

When the word *there* is used to introduce a statement, how does the position of the subject change? Write on the board a sentence beginning with *there* and underline the subject.

How can you always tell the subject of a sentence?

What is the usual order of subject and predicate in a question? Give an example. Give a sentence in which all the predicate stands first; one in which all the predicate stands last.

In the following sentences, name the subjects:

The walrus and the carpenter were walking on the sand.[19]
Four of the oysters were with them.
There was a great deal of sand on the beach.
Shoes, ships, sealing-wax, cabbages, and kings were talked about.
A loaf of bread, pepper, and vinegar were their food.
There were many oysters eaten that day.
Could seven maids with seven mops sweep all the sand away?
Did the oysters go for a walk?
Is there cake or pie for us?

Are there pepper and vinegar too?
Will sobs and tears keep the oysters from being eaten?

Write the sentences on the board, underlining all the subjects. In which of the sentences is there more than one subject substantive?

A subject that consists of more than one substantive is called a ***compound*** subject.

In the sentences below, explain why the verb is singular in the one sentence and plural in the other:

Either Charles or Henry is coming tomorrow.
Either dogs or cats are a responsibility.

Make a rule for the agreement of the verb with a compound subject of which the parts are connected by *or*, or *either — or*.

Write on the board five sentences with compound subjects in the singular connected by *or*. Then change these sentences so that the nouns in the compound subject are all plural and change the verbs to agree with them.

Write five sentences in which the nouns in the compound subject are connected by *either — or* and are singular. Then change these nouns and their predicate verb to the plural.

The rule for *either — or* holds for *not only — but also:*

Not only Charles but Henry also *is* at school.
Not only the girls but all the boys in the family also *are* at school now.

Write on the board five sentences using *not only — but also*, first with singular nouns and a verb to agree, and then with plural nouns and a verb to agree.

Take some book and see how quickly you can find ten examples of compound subjects. Write each on the board, and then change each statement to a question. If you find any questions with compound subjects, write each of them on the board and change each question to a statement.

Be careful not to take as compound subjects groups of words connected by *with*, like the following:

Henry with two of his friends *is* coming to visit me.

What is the subject of the sentence? What group of words modifies this subject? Make two other sentences like this.

2. Written Practice with Compound Subject

Write the following:

1. Two sentences with subjects in the singular connected by *or*
2. Two sentences with subjects in the plural connected by *or*
3. Two sentences with singular subjects, using *either . . . or*
4. Two sentences with singular subjects, using *not only . . . but also*
5. Two sentences showing that *with* does not make a compound subject

21

COMPOUND PREDICATE

1. Oral Study and Board Work

What is a compound subject? Give an example. What must a compound predicate be? Give an example.

In the following sentences name all the predicates:

The eldest oyster winked his eye and shook his heavy head.
But the little oysters hopped through the frothy waves.
They walked on a mile or so and then rested on a rock.
The carpenter said nothing but went on eating.
The walrus sympathized with the oysters.
He held up his handkerchief and shed many tears for them.
But all the same he sorted out the largest ones and ate them.

Write these sentences on the board, underlining all the compound predicates.

2. Review of Subject and Predicate

Turn again to the story of David Balfour. Name all the subjects and predicates. Tell which subjects are not in the natural order, and name all the compound subjects and predicates.

3. Written Practice with Subject and Predicate

Write from memory in about ten sentences the story of "The Little Postboy." Draw a line between each complete subject and complete predicate. Underline each subject substantive and draw two lines under each predicate verb.

22

READING [20]

1. Class Talk and Board Work

Discuss the following: (1) What do we get by reading that we can get in no other way? (2) Why are bad books worse than none? (3) What makes a book good or bad? (4) Are books that give information always worth reading, or how can we make them worth while to us? (5) What do we get by reading stories that we cannot get in any other way? (6) What do we get by reading poems?

Write on the board a list of the favorite books of different members of the class and show that each is or is not a good book by telling what it does for the reader.

2. Outside Work [21]

When your teacher appoints you a member of a committee to find out about drawing books from some library, note exactly what you are to do and bring to class for the next lesson exactly the information that you are asked to get.

3. Writing a Business Letter

Write a letter to some librarian, asking whether the library has lists of books suitable for reading in the different grades; if not, where you could get such a list. Ask if there is any charge for such a list, and tell for which grade you desire one.

Remember that you are asking a favor, and make your letter so polite that the librarian will wish to reply.

23

DESCRIPTION AND EXPLANATION [22]

1. Class Talk

Explain the best way to go from your school to the nearest public library, or to any other place where you can get books.

Describe the reference room of your library. If there is a special room for children, describe that.

Describe the periodical room, and tell how you use the newspapers and magazines.

Give your reports on what you learned at the library. Discuss the reports and improve them if you can.

2. Writing a Description and Explanation.

Write for your notebooks an article on the library that you have visited. Explain where it is and how it is most easily reached from the school. Give a short description of it, and using the information from the different reports, explain how books can be drawn from the library and used in the library.

24

CITIZENSHIP AND MANNERS

1. Class Talk and Board Work

Explain the old English motto, " Manners make man."

In what story in this book did someone's bad manners cause another person great suffering?

What rules should you give for good manners? How can you quickly tell whether a person has good manners or not?

Working together, make up and write on the board:

1. Rules for good manners at table
2. Rules for good manners on the street
3. Rules for good manners in the house
4. Rules for good manners at school

Explain why each of the following is bad manners: (1) to lose one's temper; (2) to be inquisitive; (3) to laugh at misfortune or accident; (4) to boast; (5) to pretend to be richer or in some other way better off than you really are; (6) to be polite to strangers and rude to your family; (7) to be greedy; (8) to be ungrateful for kindness.

Why cannot good manners be put on and taken off like clothes? If you could make only one rule for good manners, what should it be?

What have good manners to do with citizenship?

2. Correct English: *Should*

Divide the class into two teams. Using the rules for good manners written on the board, let a pupil on one team ask one on the other a question made from one of these rules, using the verb *should;* as, " How *should* you hold your fork? " The pupil asked should answer the question correctly, also using *should*, and then ask in turn a pupil on the other team another question made from another rule.

Everyone who uses *should* correctly scores one for his team.

3. Written Explanation

Write three paragraphs about bad manners. In the first show how bad manners are sometimes due to haste; in the second, how they are sometimes due to thoughtlessness; and in the third, how they are sometimes due to selfishness.

Give reasons whenever you can.

25

PUNCTUATION REVIEW [23]

1. Oral and Board Work

Write on the board a list of the rules for punctuation that you use continually in your writing. Point out examples of each in the following story:

THE PIKE AND THE LITTLE FISHES

A greedy pike lived in the great river. Every day he ate hundreds of perch, bass, pickerel, sunfish, flounders, trout, and all other small fishes that came his way. The little fishes held a meeting to see what could be done about this.

"My friends," said a fat trout, "in a short time there'll be no small fishes left. We must try to save our lives. What can we do? Can we catch or kill the pike?"

The bream, bass, and others spoke. But they could not think of any way to catch or to kill the pike.

"No, friends," said a minnow who had a good head on his small body, "but I see a way. Will you listen to me?"

"Oh, yes, Minnow," squeaked a timid perch. "I'm so frightened that my fins tremble all the time!"

"Yes, tell us, Minnow," said a big bass. "But you're too small to think out a plan."

"No, no," said a slim, friendly eel, "the minnow has a better head than some of you big fellows. Tell us, Minnow."

"My friends," said the minnow, "we're too small to catch the pike. We're too weak to fight him. But we can starve him to death! Let all the trout, perch, bream, pickerel, bass, and other small fishes swim up into the little streams where the pike cannot follow. There we can hide among the reeds and bring up our children in peace. And what will happen to him? You shall see!"

Write on the board the contractions used in the story, and opposite each the uncontracted words.

Make another list of all the words you can think of which we contract in speech and in writing, and write the correct contraction opposite each. Then use it in a sentence.

2. Written Review of Punctuation

Paragraph, capitalize, and punctuate the following;

yes yes cried all the little fishes oh minnow how clever you are they waggled their fins and tails for joy presently big little old young fat lean round and slim fishes all scuttled away into the little streams then

the big pike had nothing to eat but worms how can this be he asked himself are there no more little fishes in the world have I eaten them all up oh I am so hungry he grew thinner and thinner one day he was so hungry that he did not notice what he was doing he swallowed a worm that was on a hook for bait he was caught and made into soup did you eat any of it

— Adapted from a Russian Folk Tale.

26

THE COMPOUND SENTENCE

1. Oral Study and Board Work

Write on the board a sentence stating the use of the telegraph; then one about the use of the telephone.

Name the subject and the predicate of each sentence.

Make these two sentences into one by using *and*. How many sets of subjects and predicates have you in this sentence? Name each subject with its predicate.

What would be a good name for a sentence made up of two or more sets of subjects and predicates? Why?

A sentence that contains only one statement or question is called a ***simple*** sentence:

A great storm blew up.

Two or more simple sentences may be joined to make a sentence which is then called ***compound***:

A great storm blew up and rain fell in torrents.

Each simple sentence which becomes part of a compound sentence is called a ***clause***.

As each of the clauses in a compound sentence may be used alone as a simple sentence, they are of equal importance, and they are called ***coördinate*** clauses.

Conjunctions used to connect coördinate clauses are called ***coördinating*** conjunctions.

Compound sentences are used to join closely together ideas of about the same importance which belong together. In the story beginning on page 33 you will find many simple sentences. Look at them carefully and decide which make statements about closely related ideas. Write together on the board all such simple sentences, making one group of all that are about the same kind of ideas. Then try to combine them into compound sentences by using the conjunctions *and* and *but*. Do not combine more than three simple sentences into one compound sentence. Usually it is better to combine only two.

What is the difference between a compound sentence and a simple sentence with compound subject or predicate? Find in the same story simple sentences with compound subjects, and others with compound predicates. Write on the board all that you find. Change as many as you can into compound sentences in which each clause has a single subject and a single predicate.

2. Written Practice with Compound Sentences

Write in five compound sentences a contrast between (1) two great men about whom you have been studying lately in your history; or (2) two of the thirteen colonies before the Revolution; or (3) two countries lying close together but somewhat different, as the United States and Canada, or Holland and Belgium, or Japan and China.

27

STUDY OF A POEM

1. Pronunciation Practice

Read the following poem aloud until you can say it, pronouncing with special care such words as:

Tewkesbury	where	whither	why	white
meadow	mellow	village	shy-eyed	delicate

and all words ending in *ing*.

TEWKESBURY ROAD

It is good to be out on the road, and going one knows not where,
Going through meadow and village, one knows not whither nor why;
Through the grey light drift of the dust, in the keen cool rush of the air,
Under the flying white clouds, and the broad blue lift of the sky.

And to halt at the chattering brook, in the tall green fern at the brink
Where the harebell grows, and the gorse, and the foxgloves purple and white;
Where the shy-eyed delicate deer troop down to the brook to drink
When the stars are mellow and large at the coming on of the night.

Oh, to feel the beat of the rain, and the homely smell of the earth,
Is a tune for the blood to jig to, a joy past power of words;
And the blessed green comely meadows are all a-ripple with mirth
At the noise of the lambs at play and the dear wild cry of the birds.

— JOHN MASEFIELD.

2. Class Talk

Name all the different kinds of things that give the poet pleasure on the road. Which of them does he see? which does he feel? which does he hear? which does he smell?

Which of the beautiful things that he enjoys are familiar to you and which are strange?

Who will describe the flowers that do not grow commonly or at all in this country? What flowers should we find commonly in each season?

What birds have a "dear wild cry"?

What do you like about the poem?

Explain the stanza form, the number of lines, the rhyme arrangement, and the number of beats to the line.

3. Writing a Description

Write a short description of some road or street that you know well, or of a particular walk that you remember especially. Tell of beautiful things that belong to our country as those that Mr. Masefield mentions belong to England.

28

THE COMPLEX SENTENCE

1. Oral Study and Board Work

Tell whether each of the sentences below is simple or compound:

Chestnuts are ripe.

Chestnuts are ripe and we shall go nutting tomorrow.

Chestnuts and hickory nuts are ripe.

Chestnuts are abundant but hickory nuts do not grow here.

Name each clause in each of the compound sentences above. What name do we give to such clauses? Why?

Which of the following sentences is not simple? Why not?

Boiled chestnuts make a good vegetable.

Chestnuts that have been boiled make a good vegetable.

How many clauses are there in the second sentence? Which of them might be used alone and make sense? Why not the other? Then which of these clauses is the more important?

Which of the three clauses means the same as the word *boiled?* How is *boiled* used in the first sentence? Then how is the clause *that have been boiled* used in the second?

In some sentences there are two different kinds of clauses. One kind makes the principal statement or asks the principal question. The other kind is merely a part of the principal clause. Sometimes, as here, it modifies a word in the principal clause.

The clause that contains the principal idea in the sentence is called the ***principal*** clause.

Clauses that are used merely to form part of the principal clause we call ***subordinate*** clauses because they are less important than the principal clause.

A sentence that contains a principal clause and one or more subordinate clauses is called a ***complex*** sentence.

Copy on the board the following sentences, writing all the words that belong to the principal clause in a column and the subordinate clauses to the right of the words that they modify:

His face, which was honest-looking, had been scrubbed. His eyes, which were bright with health, looked straight at the person to whom he was speaking. His clothes, which were threadbare and even patched, were brushed. His shoes, which were cracked, had been polished. He took off his cap in the elevator when women entered. He was willing to do anything that was asked of him. Altogether, his appearance and manner were so good that he was engaged at once.

The following pronouns and conjunctions are those commonly used to introduce a subordinate clause:

as	although	because	if
since	that	unless	until
what	when	where	which
who	whom	whose	why

Find in some story ten sentences in each of which one or more of these words is used. Name the principal clause and the subordinate clause or clauses in each. Write these sentences on the board, underlining twice the principal clause, and once each subordinate clause.

2. Written Practice with Complex Sentences

Continue the work begun on the board, finding ten more such sentences. Mark both kinds of clauses as you did on the board.

29

SURPRISE IN A STORY [24]

1. Class Talk

One way to make a story interesting is to keep the end a secret as long as possible, and when it does come, to have a surprise in it. If you know from the first words of a story exactly how it is coming out, very often you will not care to read the story. You may wish it to end in a certain way, but unless there is some doubt whether it will come out in that way, the story will not be exciting. If,

on the other hand, a writer makes you wish a story would end in a certain way and also keep wondering how it can possibly come out so, you will be interested to read the story.

Here is the beginning of a story for you to write. You will see at once that there is a puzzle in it. Make an ending that will surprise the reader as much as it did the farm people:

WHY FATHER WOULDN'T LIKE IT

A stupid country boy, looking hot and worried, appeared at a farmhouse door while the family were at dinner, and begged the farmer and his men to help him pick up a load of hay that had just been upset in the road.

They agreed to do so, but asked him first to have dinner with them.

"No," he said, "I can't. Father wouldn't like it."

Then they asked him to invite his father also.

"No, I can't," said he. "Come at once."

Why would not the boy's father have liked it if he had stayed to dinner? Why could not the boy invite him?

When you can answer these two questions, you are ready to write.

2. Developing a Story

Find names for the people of the story. If possible, have it happen at a place that you yourself have seen.

Then write it, using conversation to make it lively. Make the boy very stupid and obstinate, and the farm people much puzzled, so that the reader will feel puzzled with them.

Make your ending show the reason why "Father wouldn't like it." Be sure to tell where the boy's father was.

30

SURPRISE IN A STORY (Continued)

1. Correct English: *Shall*

Let each pupil write on a slip of paper the name of some pleasant time that will or might come in the future, as: a picnic,

a party, a boating-trip, a sail, a visit to some interesting place, a special holiday, and so on. Then the slips are to be collected, turned upside down and numbered on the back, and distributed. The pupil who draws Number 1 will speak first. He will be asked the question, "What shall you do at (or on) ——?" And he must finish the question by adding the word written on his paper.

Then he must tell as rapidly as he can what he will do. The point of the game is to use "I shall" as often as possible, like this: "I *shall* go to bed early the night before. I *shall* get up early. I *shall* look at my presents. I *shall* go skating. I *shall* go coasting. I *shall* go out to dinner. I *shall* play games," and so on.

Each pupil may talk for the same length of time, perhaps half a minute, and the class will count the number of "I shall's" that he uses. When he sits down, he must write on his slip this number. The pupil who has the highest number wins.

2. Class Talk

What did you think of the story that was read to you? Whose story came nearest the right ending?

Vote whose story was the most interesting.

How was surprise used in the story of David Balfour?

Although most stories are the better for a surprise, there is one kind of story that is spoiled without it — an amusing anecdote or joke. Do you know a good story or joke that would be spoiled by telling the end too soon? [25]

Before you tell it to the class, decide what must be kept back till the last. Keep this back until the very last sentence if you possibly can.

3. Writing Jokes

Put into your notebook several of the best jokes. You need not use exactly the words in which you heard them. But stick to the ideas, and be sure that you get the point. Then try to make your account as amusing as possible, and be sure to keep the surprise until the very end.

31

REVIEW OF PARTS OF SPEECH [26]

1. Oral Study

Read the following passage, stopping at the end of each sentence to tell what part of speech every word in it is. Whenever a word might be used as more than one part of speech, tell what else it might be, and give examples:

THE TEA PARTY

Very delicate was the china, very thin the bread and butter, and very small were the lumps of sugar. Sugar was evidently Mrs. Jamieson's favorite economy. The little filigree sugar tongs would not take up an honest, vulgar, good-sized piece. I tried to take up two little minikin pieces at once. The tongs absolutely dropped one piece, with a sharp little clatter. But before this we had had a slight disappointment.

In the little silver jug was cream. In the large one was milk. Upon the coming of Mr. Mulliner, the man-servant, with the tray, Carlo, Mrs. Jamieson's little dog, sat up and begged. We were equally hungry; but Mrs. Jamieson gave her dog his tea first.

She mixed a saucerful for him, and put it down on the floor. She talked to us about the intelligence and sense of the dear little fellow. As he knew cream quite well and constantly refused tea with only milk in it, the milk was left for us. The little wretch wagged his tail for the cream that should have been ours.

— Adapted from *Cranford*, by MRS. GASKELL.

Read the first two paragraphs of the passage again, explaining each sentence by telling whether it is simple, compound, or complex, and giving its complete subject and complete predicate. Point out also each subject substantive and predicate verb.

2. Written Review

In the same way write the explanation of every sentence in the third paragraph of the passage quoted above.

32

THE INDEX [27]

1. Oral Study

Turn to the back of this book. What is the last section in it called? What is an index? What is it used for? What are the numbers in the index?

How are the words in the index arranged? Why?

Suppose you wish to know how many and what poems are given in the book. How will the index help you? Use the index and see whether it gives you this information.

Suppose you wish to know in which lesson the comma in series is to be found. Turn to the right place in the index, and see how much you can find out about the comma in series. Why is it easier to use the index than to turn over the pages of the book?

Review the language work that you have done so far this year by using the index.

2. Written Review

Look up all the pages about *Sentences* that you find in the index of this book. Then write without your book the most important part of what you have read. Make three paragraphs: one about kinds of sentences; another about the order of words in the sentence; and the third about clauses.

33

NOUNS: COMMON AND PROPER [28]

1. Oral Study and Board Work

What is the rule for writing all proper nouns?

Dictate to some one at the board a proper noun corresponding to each of the following common nouns:

state	city	country	street	school
teacher	day	month	holiday	church
firm	society	book	animal	fort
battle	god	political party	legislature	document

Then take your geography and see how many common nouns you can find that have been changed into proper nouns because they are used as part of the name or as the entire name of a place.

Dictate to some one at the board sentences using the following words as proper nouns:

president	king	west	fathers	scouts
girls	daughters	democrat	judge	doctor

Which nouns that mean special times are written with capitals? which are not? Take your history and find as many names of special periods of time as you can. Write them on the board.

Name the four points of the compass. When should these words be written with capitals?

Remember that a proper noun is always the name of some *special* person, place, or thing, which we are speaking of as apart from all others of its kind.

Take your history again and see how many different kinds of proper nouns you can find in today's lesson.

2. Review of Proper Nouns

Make a table of the principal kinds of proper nouns to keep in your notebook for reference.

34

CITIZENSHIP AND HOSPITALITY[29]

1. Class Talk

What has entertaining friends to do with citizenship? Who will give a rule for entertaining people so as to make them happy? How do you yourself like to be entertained? When you entertain

visitors, should you try to give them what pleases you, or what you think will please them? Which do you prefer — visiting in a home where you feel that the people are giving themselves all sorts of trouble and expense on your account, or in a home where you feel at once that you are one of the family and are free to do as you please? Who will suggest a motto for entertaining people? If you cannot think of a better one, here are several to choose from:

Make your home theirs.

Treat them as you would be treated yourself.

Let them miss you sometimes.

2. Debate

Debate whether or not families should become accustomed to living in the best rooms and using the best furniture.

3. Writing and Answering Letters

Write a letter to some friend, urging a visit at your home. Give as many reasons as you can why that friend should come just now and would be welcome. Make him feel that he will be no trouble, and that you will be at his disposal for whatever he wishes to do. Suggest pleasant things that might be done; but make it clear that you are not going to bind him to anything until you know his wishes.

Distribute the letters and answer the invitation as if you were the person addressed.

35

COLLECTIVE NOUNS [30]

1. Oral Study and Board Work

What noun names all the soldiers in a country? all the foot-soldiers? all the horse soldiers? all the soldiers who fight with cannon? a thousand soldiers? a hundred soldiers? a small group?

What noun means all the ships belonging to a country? a number of ships sailing or acting together? all the sailors of a ship?

What noun can we use to mean a number of cows? of sheep? of birds? of bees? of flies? of wolves? of trees? of Indians?

What noun can we use for all the law-makers in Washington? for all the law-makers in any state? for all the Congressmen? for all the Senators? for all the judges of the highest court? for all the men who decide whether a prisoner is guilty or not? for all the special singers of a church? for people who sing together on the stage? for people who play instruments together?

What noun can we use to mean a group of relatives?

All nouns that name, not individuals, but groups of persons or things, we call ***collective*** nouns.

What other collective nouns can you name? Write them on the board, together with the nouns standing for the individual members of the group to which they belong.

When nouns like *quorum*, *majority*, *minority*, *part*, *number*, are used as the subjects of sentences, the verbs are singular when we think of the group acting as a whole, and plural when we think of the actions of individual members of the group:

The jury *has* reached a decision.
The jury *have* gone to their homes.

Make sentences for each of the collective nouns written on the board. Try to use both singular and plural verbs with as many as possible, and explain the differences in meaning.

A collective noun may also be a proper noun:

the Supreme Court, the Senate, the Catholic Church

Write on the board all the collective proper nouns that you can think of, and the noun naming the individuals belonging to each class. Then make sentences showing the agreement of the verb with each of these nouns.

2. Writing Minutes

Write the minutes of a meeting of some club. If you cannot remember a meeting clearly, make up an imaginary account.

Use the words *class*, *club*, *quorum*, *part*, *majority*, and *minority* as subjects of verbs to show whether these words are plural or singular as you have used them.

36

STUDY OF A PICTURE AND A POEM [31]

1. Silent Work

Look at the picture while the poem is read, and decide how far the picture illustrates the poem.

2. Class Talk

Describe the picture and decide whether or not it is of Napoleon. How far does it illustrate the poem, and how is it different?

What kind of man is the rider? What kind of horse is he riding? What does the picture tell you about the sun? the wind? What else do you notice that is interesting?

What impressions do you get of Napoleon's character?

Who is speaking in the poem? Who is supposed to be listening?

What has *waver at yonder wall* to do with the general's plans? What wall is meant?

What was the *flag-bird?*

What does *touch'd to the quick* mean?

Why was the boy's pride hurt by the question whether he was wounded? Why was he anxious to keep back every sign of pain until he died? What kind of boy was he?

Tell the story of the poem in a sentence.

What other story of a brave boy or girl do you know? Who knows the story of Joan of Arc? of the Black Prince at Crécy?

3. Writing a Story

Write the story of some other brave boy or girl, making it as exciting as you can.

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37

REVIEW OF SINGULARS AND PLURALS[32]

1. Oral Study and Board Work

Change of form to show whether one or more than one of a kind is meant is called change of ***number***.

Write on the blackboard all the rules that the class can remember for forming plurals, giving an example of each.

Then take different books and see how many examples of different kinds of plurals you can find in a given time.

Make a list on the board of those that need special consideration, and afterward study them with the dictionary.

2. Written Review of Singulars and Plurals

Copy for your book the different groups of plurals written on the board, writing above each the rule that it illustrates.

38

CITIZENSHIP IN THE HOME: THE KITCHEN[33]

1. Class Talk and Board Work

How does a good kitchen help to make good citizens?

Work out, with drawings on the board, plans for model kitchens. Consider the following: size; window space; curtains; flower pots, and window boxes, and what could be grown in them; walls; floor; stove; arrangement with reference to pantry, refrigerator, sink, stove, etc.; utensils and conveniences.

Discuss particularly (1) ways of securing perfect cleanliness, and (2) ways of making the work as easy and as efficient as possible.

2. Writing a Letter

Write a letter to your teacher, describing such a kitchen as you would like to have when you have a house of your own. Draw a plan to show how the furniture should be placed.

39

VERBS: TRANSITIVE AND INTRANSITIVE[34]

1. Oral Study and Board Work

What is wrong with the sentences below? Write them on the board in a column:

Can you find
A bee stung
All the children took
A greedy dog snatched
Under a tree an old man was selling

Make each of these sentences complete. What part of speech did you add in each case? What did it tell?

The substantive used to complete the idea or to carry on the idea expressed by the verb is called the ***direct object*** of the verb. Any verb used with a direct object is said to be used ***transitively*** and is called a ***transitive verb.*** Some verbs cannot be used without a direct object and therefore are always transitive.

Among the following sentences find those in which the verb has a direct object, and name the direct object. What are these verbs called? Find the sentences in which the verb has not a direct object. Write them on the board:

Can you sing? Did you see your brother? Julia plays tennis well. Eat slowly. The train left early. Can you sing this song? Can you see now? James left his umbrella. Ellen plays well. Eat an apple every morning.

When a verb is used without a direct object, it is said to be used ***intransitively*** and is called an ***intransitive*** verb.

Many verbs may be used either transitively or intransitively.

Make complete sentences of the following groups of words by adding a pronoun to each:

Can you see ——?
Henry found ——.
I like —— very much.
Will you help ——?
We heard ——.

Make ten more sentences in which a pronoun is used as the direct object of the verb. How is the verb used in each of these sentences?

Turn to the story on page 22. Name all the verbs of action in it and tell whether each is transitive or intransitive as it stands in the sentence. If it is transitive, name its direct object. If it is intransitive, tell whether or not it might ever be used transitively, and if so, make a sentence using it transitively.

2. Written Practice with Transitive and Intransitive Verbs

From a story choose ten verbs of action. Take as many as you can that may be either transitive or intransitive. Write a sentence for each verb that may be only transitive, or only intransitive, and two sentences for each verb that may be either transitive or intransitive, using it both ways. Draw two lines under each transitive verb, connecting it with its direct object like this:

The cow ate greedily the weed I offered.

40

INDIRECT OBJECT

1. Oral Study

Name the direct objects in the sentences below:

Jack brought the sugar.
Nellie made a cake.

But sometimes we wish to say to whom or for whom an action is performed:

Nellie made a cake *for us*.
Jack brought the sugar *to her*.

What do the words that have been added tell about the making of the cake? about the bringing of the sugar? Give these sentences without the prepositions, changing the order a little. Do they still have the same meaning?

With certain transitive verbs we may use not only an object to show *what* is done but also another object to show *to* or *for whom* or *what* it is done.

We call the object that shows what is done the ***direct object.***

We call the object that shows *to* or *for whom* it is done the ***indirect object.***

One way of finding an indirect object in a sentence is to see whether the word that you think *may* be an indirect object answers the question, " To whom? " or " For whom? "

Remember that the indirect object itself never has *to* or *for* used with it.

Verbs that may take an indirect object usually express an idea of *telling*, *bringing*, *buying*, *selling*, *giving*, *refusing*, and similar actions.

Use each of the following verbs in a sentence, making two pronouns indirect objects, as: *you and me*, *him and me*, *her and me*, etc. Then immediately test each indirect object by substituting for it *to* or *for* with the pronoun:

bring	buy	do	fetch	get
give	grant	lend	make	offer
owe	pay	promise	read	refuse
sell	send	show	tell	write

2. Written Practice with Indirect Object

Copy from the following paragraphs all the transitive verbs and direct and indirect objects, placing each under its proper heading:

"You gave me my orders," said Hedzoff. "I shall hang the Prince."

"Send him a reprieve," cried the Princess. "Write him a pardon and I will run with it." She gave the King paper and pen and ink.

"Where are my spectacles?" asked the King. "Angelica, go and fetch me my keys and —" She was gone before he had finished.

"Well, well," said the King. "I wished to spare her a second trip."

"Now, my dear," he added, as she handed him his keys, "you must bring me my spectacles."

But at last the King had written her a reprieve for Bulbo, and she was running to the scaffold. Bulbo was just about to be hanged.

"Reprieve!" screamed the Princess. "The King has granted him a reprieve, and is going to give him a pardon."

"Well, well," said Bulbo, "since you have done me this favor, I suppose we must be married. They sent me a parson to read my funeral service; he shall read us the marriage service instead."

So Bulbo owed Angelica his life, and could not refuse her his hand. Married they were; and I am sure, for my part, I trust they will be happy.

— Adapted from *The Rose and the Ring*, by WILLIAM MAKEPEACE THACKERAY.

41

CITIZENSHIP AND FRESH AIR[35]

1. Class Talk

Discuss the importance of fresh air for the making of good citizens. If you had to choose between a bedroom without a

window and a bedroom without heat, which should you choose? Why?

Consider the best arrangement and furnishing of a bedroom, drawing plans on the board to show how good ventilation is secured.

2. Written Description and Explanation

Write for your notebook an account of how a bedroom should be ventilated and furnished.

42

THE LINKING VERB

1. Oral Study and Board Work

What is a transitive verb? Give a sentence using one. Can you use the same verb so that it is intransitive?

Some verbs are always intransitive. The commonest is the verb *to be*. How do you know that it is never transitive? Who remembers how it is used in the sentence? Give an example, writing the sentence on the board. Underline the parts of the sentence that are tied together or **linked** by the verb. What name do we give the verb?

In each of the sentences below, name the part of speech that follows the linking verb:

This is an apple.
This is it.
The apple is sour.

We call a noun, a pronoun, or an adjective, which stands in the predicate and is connected by a linking verb with the subject of the sentence, a ***predicate noun***, a ***predicate pronoun***, or a ***predicate adjective.***

In the following sentences, give the subject of each linking verb and the predicate noun or adjective:

The robin is a mighty worm-eater. He is an active little hunter. In wet weather he is busiest. Then the earthworms are thick on the

ground. The biggest ones are his prey. His rain-song is loud and clear. He is unusually chirk and happy in bad weather. His appetite for worms is boundless. Still, he is a particular bird. His sense of taste is keen.

Turn to your readers and find sentences in which the only verb is some form of the verb *to be*. As soon as anyone finds such a sentence, he may write it on the board and underline the two parts of the sentence that are linked. Look for as many different forms of the verb as possible — those that tell past and future time as well as those that tell present time, singular as well as plural, first and second persons as well as third.

2. Correct English: Predicate Pronouns [36]

After any form of the linking verb we should use a pronoun always in the same form that it would have if it were the subject. The linking verb merely connects the subject with a noun or pronoun or adjective that forms part of the predicate.

For practice in using these pronouns correctly, play the game of "It is I":

Choose someone to stand before the class and ask such questions as, "Who is it whose name begins with an *R*?" Everyone whose name begins with *R* — Robert, Rose, and so on — must rise at once and say quickly, "It is I." All who do this may score one. Anyone whose name begins with *R*, who fails to rise, gives himself a zero. Then the question is asked about another letter. All whose names begin with that letter must rise and answer as before. The game must move quickly so that every letter is used often enough to run up a good score. The pupil with the highest score wins.

3. Written Practice with the Linking Verb

Choose a story that you like and find in it sentences containing some form of the linking verb *to be* and having some pronoun after the verb, as: "Is it you?" Copy the part of the sentence

in which the linking verb occurs, and underline the subject and the predicate pronoun.

Notice that in a question sometimes the verb precedes both the subject and the word that it links with the subject.

43

LINKING VERBS (Continued) [37]

1. Oral Study

There are other verbs besides *to be* that link together a subject and a predicate noun or adjective. Find all the verbs of this kind in the following sentences; name the subject of each and the predicate noun or adjective that the verb links with the subject:

This is a strange fruit. It is red. It feels soft. It looks ripe. It smells good. It tastes sweet but insipid. It seems to be a kind of plum but it grows larger than a plum. It does not keep fresh long. It appears to be peculiar to the United States, but if it is liked abroad, it will not long remain American. It is a persimmon.

In each pair of sentences below tell which verbs are intransitive, which are transitive followed by direct objects, and which are linking and followed by a predicate noun or adjective:

Taste the soup carefully; it is hot.
The soup tastes good.
Feel her pulse quietly; she is asleep.
Her pulse feels rapid.
The gong sounded loud in the still evening.
Sound the gong loudly.
The narcissus grows beautifully in a south window.
The narcissus grows more beautiful every day.

Remember that with the verb *look*, both *well* and *good* are correct, but have different meanings:

"He looks *good*" means "He looks like a good man."
"He looks *well*" means "He seems to be in good health."
"It looks *good*" means "It seems to be good."
"It looks *well*" means "It has a pleasing appearance."

2. Correct English: *Well*

Play the " How Game " for practice in using *well* instead of *good:*

A pupil in a corner back seat will ask the pupil in front of him the first question, which is, " How are you today, ——? "

The second pupil will answer, " I am *well*," and ask the same question of the pupil in front of him. So the question and answer will pass along the rows until they have gone round the class. Someone may be timekeeper and note how long it has taken for question and answer to cross the room.

Then the pupil who answered last will ask the next question, " How do you feel today?" and this question and its answer, " I feel very well," (or " I don't feel very well ") will come back across the room in the opposite direction, and the time that it took should be noted. It should be done more quickly the second time.

Then other questions may be asked, as: How is your mother feeling? How are the baby's teeth coming? How is school going? How do you like holidays? How did you do in your last spelling lesson? Think up funny questions if you like, and try continually to beat your record for the time that it takes question and answer to cross the room. If anyone makes a mistake, he must take the time to say the answer three times and so spoil the record for that question.

3. Written Practice with Linking Verbs

Write a description of some fruit, as the persimmon is described above. When you have finished, underline all the linking verbs and the predicate nouns and adjectives that you have used.

44

STUDY OF A PICTURE[38]

1. Class Talk

If you happen to know the title of this picture, do not tell it until the picture has been discussed in class.

What story does the picture seem to tell?

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Study the picture for a minute, to see who can observe the greatest number of details about it. Then answer the following questions: Where is there a boy wearing a leather apron? Where is there a baby with a doll's cart? Where is there a baby that has just come from its dinner? Where is there a girl holding a large can of milk on her head? Where is there a pair of scissors? Where is there a person with the toothache? How did you know? What animals did you notice? What are they doing? What did you notice about the people in the picture? Where are they all going? Who is the most important person in the picture, and what is he doing? Is the story one that has happened lately or long ago? How can you tell?

2. Short Talks

Take turns describing the picture in a minute, at the same time telling what you think it means.

After this work has been finished, if there is someone who knows the story, he may tell it to the class.

3. Writing a Letter

Suppose that you wish to buy a photograph of this picture for yourself, and that it can be bought only in a certain city. Write to a friend in that city and describe the picture so that he can buy it for you. As you cannot tell him its name, you will need to describe it with great care.

45

STUDY OF A STORY POEM[39]

1. Oral Work

As the poem, "The Pied Piper of Hamelin," is read to you, listen carefully so that you get it all. Be sure to ask questions about everything that you do not understand.

2. Class Talk

Discuss the meaning of all difficult lines in the poem. Ask questions until you are sure that you understand them all.

What kind of man was the Mayor? How will the Piper punish him for his bad treatment? Why does a man who says that he was joking in order to get out of a serious promise deserve to be punished?

What is the situation out of which the story grows? How is this situation changed and by whom? What is the next situation? How will it be changed and by whom?

3. Writing the End of a Story

Write an end for the story in your own way. As you write, think only about carrying on your part of the story so that it will be as exciting as the poem is.

4. Writing Explanations of Words

Look up all the words in the following list and write the best short explanation you can for each:

pied	vats	sprats	noddy
corporation	ermine	dolts	obese
racking	consternation	guilder	swarthy
kith	kin	newt	old-fangled
vesture	adept	perked	thrifty
prime	pottage	scorpions	bate
stiver	ribald	piebald	nuncheon

46

STUDY OF A STORY POEM (Continued)

1. Pronunciation Practice

Practice pronouncing the following list of words, giving every vowel and every consonant its exact sound:

different	correct	accidentally	hundred
differently	correctly	barrel	children
general	perhaps	quarrel	arctic
generally	probable	history	government
regular	probably	violet	southern
regularly	direct	geography	washes
several	directly	athletics	begins
severally	similar	remembrance	cheeses
accurate	similarly	umbrella	because
accurately	jewels	corporation	council

Then practice *yellow*, *fellow*, and as many other words ending in *ow* as you can think of.

Finally, practice such words as:

figure	nature	naturally	literature
picture	mixture	puncture	nurture
stature	creatures	structure	culture

2. Class Talk

Read and discuss some of your endings before Browning's is read to you.

Tell the story of the Pied Piper as if you had been the Mayor; one of the Corporation; the mother of one of the children.

3. Writing from Another Point of View

Write the story of the Pied Piper as if you were (1) one of the Hamelin men; or (2) the Mayor; or (3) one of the mothers; or (4) the lame boy.

47

MAKING A PLAY[40]

1. Class Talk

Suppose you have the play begin in a room in the Town Hall.

The first scene of a play should always explain exactly the situation out of which the play is to grow. Otherwise, the audience

will not know what to expect. In this first scene, then, how would it do to have the play begin with screams? What would the screaming be about? Decide how many people shall come to the Mayor to complain of the rats and what each shall say. What amusing scenes could you have?

Which section will give you a hint for the second scene? How far in the poem should the second scene go?

Can you show in the play how the Piper led the rats away? Then how can the play go on? If you keep the same scene, how can you have people tell both the Corporation and the audience what the Piper has done?

Would it be exciting to hear the Piper coming back, still playing a little tune? If there is someone in the class who can whistle very well, he might imitate the playing of the Piper.

What scene will come next? See how exciting you can make the scene between the angry Mayor and the disappointed Piper.

How can you give the last scene? Who shall report that the children are all going away? Could you have the audience hear them laughing and chattering in the distance? Who would rush in and beg the Mayor to keep them from being taken away?

Who will be the last actor to come in? What shall he tell?

What shall be the last words of the play?

Your play, then, will have about five scenes; and all of them can happen in a room in the Town Hall. How shall you arrange the scene? How shall you have the people dress?

2. Writing Business Letters

Suppose that you are going to give the play, "The Pied Piper," for the benefit of some children's hospital. Letters of inquiry must be written about hiring a hall and costumes, and printing tickets and programs. Divide the class into committees of three, and let each committee write all three of the letters needed, each member of each committee writing one letter.

1. Write a letter to the owner of a hall, asking about the size of the hall, the stage, the scenery, and the cost of hiring it. Ask whether heat and light are included or are extra. State how many evening performances and how many matinées you wish to give, and on what dates.

2. Write a letter to a printer, stating the number of tickets and programs you will need, and asking the cost. Make a copy of the program and inclose it in your letter. In planning the program, state what hospital the play is for and what school it is given by, the date, the name of the play, and the cast of actors. Get a program of some play and notice the arrangement.

3. Write a letter to a costumer about hiring costumes, wigs, and properties. Make a list of things that you think will be needed.

48

IRREGULAR PLURALS [41]

1. Oral Study and Board Work

Read the following, stopping at the end of each sentence to give the plural of each singular and the singular of each plural.

Write on the board any words that form their plurals in a way that is new to you:

On my uncle's ranch many crippled heroes of the war are working.

Besides oxen, cows, and calves, he has herds of sheep and flocks of geese. In that wild country he has to protect them from wolves and foxes.

In several small valleys near the house, he has vegetable and fruit gardens. Besides all sorts of berries, he makes a specialty of potatoes and tomatoes.

But the most interesting valley is a tamarack swamp, with high rocks on each side. These rocks have wonderful echoes. We used to amuse ourselves by calling and shouting all sorts of names. In hot weather, though, we could scarcely go there at all without being almost eaten up by mosquitoes; and in windy weather, the winds came howling between the rocks in a series of tornadoes.

Most nouns ending in *o* form their plurals regularly by simply adding *s*, but a few add *es*. The most important of these are used in the paragraph just given.

2. Written Practice with Plurals in *oes* and *os*

Write an amusing story, bringing in as many nouns ending in *o* as you can. Use them in the plural. Look up in the dictionary any that you have not studied in this lesson, so that you can write them all correctly.

49

IRREGULAR PLURALS (Continued) [42]

1. Board Work

From the dialogue below make a list on the board of all the nouns ending in *s* that are singulars.

Make another list of all the nouns not ending in *s* that are plurals:

(SCENE — *A Country Store*)

Storekeeper. What is the news, Jerry?

Jerry. None, — except that mumps is all over the town.

Storekeeper. Bad enough for those that have it. But I always think that mumps is like measles. You have to have it once in a lifetime. (*Enter Skinny.*)

Skinny. Mr. Bowles, Mother wants to know how much molasses is?

Storekeeper. It is twenty cents a can, Sonny. Want a can of it?

Skinny. Yes, but she wants it now, and I'm going to school. We have an athletic contest on this afternoon. Can you send the molasses?

Storekeeper. Not unless Jerry will stop with it as he goes by.

Jerry. I don't mind. What is athletics, Son?

Skinny. Oh, it's a kind of game.

Jerry. It's a new animal to me. I've camped in the woods and caught all kinds of queer game, but this kind is news to me.

Skinny. Oh, it isn't that kind of game. It's running, jumping —

Jerry. So was mine, trying to get away. (*Exit Skinny.*)

Storekeeper. Shot any deer this week, Jerry?

Jerry. Yes, great luck! Got three red deer, and two moose. Saw two elk grazing down the valley, but they got away. The fishing's all right too. I caught six trout for my supper last night, and I can get a fine lot of pickerel any day.

Storekeeper. The city people in the hotel were asking me yesterday if we ever got quail in. I told them you might bring some in before long.

Jerry. All right. Do you think they'd like some fish too?

Storekeeper. Don't know. I heard the man telling how many sea-fish he caught last summer — dozens of cod, mackerel, salmon, and shad; but he hasn't said whether they like fresh-water fish. Very likely they do. (*Enter Skinny's mother.*)

Mother. Willie! Willie Walker! Where is my molasses?

Storekeeper. Skinny's gone to the school athletics, Mrs. Walker.

Mother (*indignantly*) Athletics indeed! He said he was feeling too sick to come to the store. He thought it was the measles coming on.

Storekeeper. Here is your molasses.

Mother. I want a pair of scissors too. Are these scissors good? How much are they? And I want two dozen eggs, and five pounds of sugar, and three pints of milk. How much is it all?

Storekeeper. Your mathematics is better than mine, Mrs. Walker, if you expect me to say in a minute. Let me see.

Jerry. Mrs. Walker, where does your husband think politics is going to bring us out in this country?

Mother. You'll have to ask him, Jerry. Politics is something I know nothing about, and I don't trouble my head about it.

2. Oral Practice

Take turns making sentences that show you understand whether each of the nouns on the board is singular or plural.

Make sentences of the following, using *is* or *are* as your predicate verb:

news	molasses	measles	athletics	scissors
mathematics	mumps	spectacles	politics	bellows

3. Writing a Business Letter

Write a business letter, giving an order for things that you would need if you were going to settle on an uninhabited island. See how many unusual plurals you can put into your letter. You cannot order *measles* or *mumps;* but you can find other ways of using such words.

50

EXPLANATION

1. Class Talk

What is a conjurer? What different kinds of tricks does he perform? Describe as many as you can and explain how you think each must be done. If you have performed any tricks, explain how you did them.

Why do we make explanations? Who will write on the board the most important things for us to remember while we are making an explanation?

In what different ways may an explanation become confused?

2. Board Work

Make outlines on the board of the steps in a clear explanation of a conjuring trick.

Write on the board outlines for explaining how each of the following works:

carpet sweeper	ice-cream freezer	vacuum cleaner
locomotive	printing press	sewing machine
oil stove	bicycle	can opener

3. Short Oral Explanations

Choose something from the list above that you understand. Explain in a minute what it is and how it works, so clearly that a South Sea Islander who had never seen such a thing could understand how it works.

4. Class Discussion

The class will criticize by telling at the end of each explanation (1) whether enough description was given of the way the object looks and is constructed; (2) whether the explanation was given in the right order; (3) whether the emphasis was on the most important part; (4) whether anything was omitted that was necessary to understand the explanation; and (5) whether anything was told that was unnecessary.

5. Written Explanation

Suppose that someone has written to you from a distant country, asking whether or not a certain machine or appliance would be useful. Answer the letter, giving a careful description of the thing and a careful explanation of how it works, together with your judgment whether or not it would be useful.

51

PLURALS OF COMPOUND NOUNS

1. Pronunciation Practice

A very common mistake in speaking *r* with a vowel is to change the order of the vowel and the *r*, and to slur the vowel sound. Practice the correct pronunciation of the following:

precise	pretend	professor	provoke
predict	prevent	pronounce	perspiration
prefer	prescription	pronunciation	northern
prepare	proceed	protect	southern
present	procession	provide	lantern
presume	produce	provision	modern

In other words, we often mispronounce the vowel sound when it is not accented. Practice careful pronunciation of the following words and as many more of the same kind as you can remember:

pencil	judgment	amazement	emigrant
nickel	commandment	experiment	immigrant
council	government	pilgrim	subject
cruel	monument	poem	object
fuel	document	poet	quiet

Other words that need special care in pronunciation are:

Indian tremendous column mischievous theater aëroplane

2. Oral Study and Board Work

In most compound nouns, part of the word is used as a noun, and the other part or parts simply modify it by telling what kind of person or thing is named. Is a father-in-law a kind of *law* or a kind of *father?* Then which is the important part of this compound word, and what modifies it? Then where should the *s* for the plural be placed? Is a step-mother a kind of *step* or a kind of *mother?* What should the plural of it be?

Write on the board all the compounds ending in *law* that you can think of; then write the plural of each after it.

In the compound *knight-errant*, which word is the noun, and which is the modifier? Then where does the *s* belong?

When in cooking we are measuring materials, do we use a different cup and spoon each time that we take a *cupful* and a *spoonful?* Write on the board the singular and plural of as many words as you can think of that end in *ful?*

Let half the class take their histories and the other half a story and see which half can find the most compound nouns in ten minutes. As each noun is found, it may be written on the board and, if it is singular, changed to the plural. The side that writes correctly the greatest number of compound nouns in the plural wins the competition.

3. Written Practice with Compound Nouns

Continue this practice, writing for your notebook as many compound nouns in the singular and plural as you can find in the

time allowed. Write after each all the ways in which it could be divided by a hyphen at the end of a line, thus:

lieu-ten-ant-colo-nel

Use the dictionary to help you divide the compounds correctly.

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PLURALS OF PROPER NAMES AND TITLES

1. Correct English: *Ought, Oughtn't*

For practice with these words, play the " Trouble " game.

Before you begin, let each pupil write on a slip of paper the name of some kind of accident, or embarrassment, or misfortune. Do not choose anything very serious because it is more fun if the accident is not very bad. You might choose such things as not being able to get rid of a strange dog; losing something; dropping a borrowed book in the mud.

Exchange slips. The pupil who first makes up his mind what he ought to do under the circumstances shall read from his slip what has happened to him, and ask, " What *ought* I to do? " He may call upon five pupils by name and put the question to them. Each must begin his answer, " You *ought* to —— " If the answer is not what the pupil who got the slip thinks he ought to do, he shall say, " No, I *oughtn't* to do that," and ask another pupil. As soon as any one gives the answer he thought of, he shall sit down, and both score one. If he asks five pupils and no one gives the answer he thought of, he shall give it himself, and the class shall vote whether or not it was the best thing to do. If it was, he shall score one.

2. Oral Study

Suppose there are two boys in your class named John, and three girls named Mary. How should you speak of them all together? Write on the board a sentence in which both these proper names are used in the plural.

Suppose there are in your class two pupils named Stone, two named Cox, two named Church, two named Foley, and two named Jones. How shall you make their names plural?

Make a rule for writing the plurals of proper nouns.

But suppose you wish to use the title before the proper noun. How shall you make the plural of Mr. Brown? of Mrs. Brown? of Miss Brown?

There are two ways of writing these plurals. Compare them, and explain the difference to the class:

the Messrs. Gay	the Mesdames (*or* Mdmes.) Gay	the Misses Gay
the Mr. Gays	the Mrs. Gays	the Miss Gays

When the proper names are long and hard to pronounce, it is always better to use *Messrs.*, *Mmes.*, and *Misses;* but when the proper names are easily spoken, you may choose your own way of making the plural.

3. Board Work

Take a passage in your history, and write on the board all the proper nouns and titles in it in both singular and plural.

4. Written Review of Plurals [43]

Make for your notebook a table of plurals. Plan it and arrange it so that you can always find quickly the rule for any plural about which you are in doubt.

For plurals of words unlike any you know, it is always safest to go at once to the dictionary.

53

GENDER

1. Oral Study

What name do we give to the ruler of England? to his wife? What do we call the ruler of an empire? his wife? What do we call the son of any monarch? his daughter? What do we call

a man who acts on the stage? a woman who acts? What name do we give to a very brave man? to a very brave woman?

Sometimes we use different nouns or different spellings to show whether a person or an animal is male or female. We call such a distinction of words ***gender.***

Nouns that name males are of the ***masculine gender;*** as, *man.*

Nouns that name females are of the ***feminine gender;*** as, *woman.*

Nouns that name things are of the ***neuter gender;*** as, *tree.* The word *neuter* means *neither.*

Some nouns may belong to either gender. They are said to be of the ***common gender***; as *cousin, bear.*

2. Board Work

Write on the board in two columns the kinship names you know that show gender; as, *father, niece.*

Write on the board all the names of rulers that have masculine and feminine gender.

Write on the board the feminine gender of the following nouns:

emperor	host	master	prince	heir
actor	count	lord	duke	king

Write on the board the feminine of the following proper nouns:

Charles	George	Francis	Henry
Paul	John	Joseph	Harry

Write on the board the masculine of the following nouns:

witch	nun	lady	madam	maiden
lass	bride	widow	wife	duchess

In the same way, there are masculine and feminine nouns for many animals. Write the feminine of:

gander	drake	lion	tiger	leopard

In a few cases we prefix a special word to show the gender of a noun; as

man-servant	she-wolf	hen-pheasant	queen-bee

Sailors always refer to a ship as " she "; and engineers think of their engines in the same way.

3. Practice with Distinctions of Gender

See who can make from some story the largest collection of nouns that show gender. Use the dictionary whenever you are in doubt. Make three columns on a page, with three headings:

Masculine *Feminine* *Neuter*

54

STUDY OF A STORY [44]

1. Silent Work

Read the following story, and sum it up in a sentence:

PLEASING EVERYBODY

Old Tom and Young Tommy were once driving their donkey Bran along the muddy road to the market town. The father hobbled hard, being stiff in the joints from rheumatism, and the son limped with a sore foot; but the donkey was as plump as a sack of wheat, and as fine a creature as ever four hoofs took to market.

Presently they met a carrot-bearded tramp with his little red bundle hanging on a stick from his shoulder. He was plodding from workhouse to workhouse. He said, " The like of that I for one never saw! A weak old man and a lame young man, and between the two of them an able-bodied beast with his nose in the air! "

" I never thought of that," said Old Tom. He hoisted himself on the donkey's back, and the three of them went on peaceably together.

After a time they met a surly-looking farmer driving home from market, with a young pig squealing in his cart. The farmer pulled up short and yelled: " Who ever saw the like of that! A full-grown man taking his ease on a donkey, and his young son a pitiful sight, trailing one foot after another through the mud! "

" Ah! " said Old Tom. " That never crossed my mind before. Get up, lad, and I'll walk myself." So he got down, and Young Tommy got up, and the three of them went on peaceably together.

Soon they came upon a withered old market woman carrying home the butter that she had not sold. Perhaps she was in a temper for that, for no sooner had she laid eyes upon the three than she screamed: "The like of that now! An impudent young rascal whistling a tune on a donkey's back, while the father that brought him up comes trapesing after, scarcely able to set one foot before the other in the mud. Shame upon you for a lad without any consideration at all!"

Then Young Tommy got off the donkey's back, and he and his father and the donkey looked at one another.

"It takes a power of thinking," said Old Tom, twisting his ear, "to get us to market."

"Suppose now," said Young Tommy, "the two of us were to ride together on the donkey?"

As Bran said nothing at all, they did this; and the three of them jogged on peaceably together.

Outside the gate of the market town, they met their own minister; and the white-haired man lifted up both hands in horror, saying:

"Oh, wonder of wonders! Never in my long life have I come upon the like of that for cruelty to a dumb beast with never a word in his mouth to defend himself against blackguards like the two of you!"

So Old Tom and Young Tommy slid off the donkey, frontward and backward, and sat down by the roadside to consider again.

"There's only the one way for it!" said Old Tom, with a sigh.

He pulled himself up, and then at his word the two of them went down into the marsh below the roadside, and cut a stout young pole from a tree there. They tied the donkey's forelegs together and hindlegs together; and then they swung him from the pole, head down and legs up, and laid the pole across their own shoulders. So, with Old Tom in front and Young Tommy behind, they tramped peaceably together into the market.

The people in the stalls were putting up their wares and counting their money; but when they saw the procession coming, they dropped what they held in their hands, and shouted and rocked with laughter. One lad climbed up into the steeple and rang a peal of bells to celebrate a thing that was never heard of before — two lame men carrying an able-bodied donkey to market.

"Well," said Old Tom, wiping his face with the yellow-spotted red

handkerchief that his wife had tucked away on him for use in the market, " we were trying to please everybody, you see."

2. Oral Study and Board Work

Write the different sentences on the board, and decide which is the best.

Then tell the story, making a sentence for the beginning, one for the ending, and one for each person or group of persons that the old man and his son met. Write these sentences on the board. How many sentences did you need to tell about all the persons in the story? What else might the old man and the boy have done in trying to please everybody? Then why could not the story have told about meetings with more people?

Read the sentences that tell what the old man was like; his son; the tramp; the farmer; the market woman; the minister.

What different impressions did the tramp, the farmer, the market woman, the minister, and the people in the market have of the two men and the donkey? Read sentences to prove that you are right.

Why do we all get different impressions about the same people and things?

Why does it make a story more interesting to put in what people say and the different ways that they speak, and the ways that they look when they are speaking?

3. Condensing a Story

Write the story in as few sentences as possible without omitting any event.

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WORD STUDY

1. Oral and Board Work

How many different words can you find to describe different conditions of a road or street? Write them on the board, explaining what each means.

How did the father walk? Why? How many other ways of walking can you think of? What others are used in the story? What does each mean? Make a list of the words used for different kinds of walking and explain exactly what each means.

What is another word for *workhouse?* What is a workhouse? What is the duty of a community about a workhouse?

What does *with his nose in the air* make you think about the donkey — that he has a hard life or that he is going along gaily?

What other words could you use instead of *hoisted?* Why is *hoisted* the best word here?

Find another word for *full-grown.*

Why does the farmer say *taking his ease* instead of *riding?*

What does *pitiful* mean? What other words mean about the same? Would any of them do as well?

What is the difference in meaning between *That never crossed my mind before* and *I never thought of that?*

What is a short way of saying *laid eyes upon?*

Why did the market woman call the boy *impudent?*

What is the meaning of *consideration* here? What did the woman think the boy should *consider?*

What might the old man have used instead of *power* of thinking? Why did he twist his ear? What else do people do when they are finding it hard work to think?

What words tell how the minister spoke? How did the farmer speak? the market woman? Which of the three was polite? What kind of person allows himself to *scream* or *yell?*

What is a shorter way of saying *with never a word in his mouth?* Why isn't it as good in this place?

What does *taken aback* mean? Find other words for it, and explain all the differences of meaning.

How did the men get off the donkey this time? Why? In what other ways had they got on and off? Can you think of any other words for getting on and off that are not used here?

Look up the word *blackguard* in the best dictionary you have, and see what an interesting history it has.

What other words might have been used for *slung?* Which is the best word to show how the donkey was placed? Why?

What is another word for *wares?*

2. Making a New Story Out of an Old One

Write this story in your own way. Make it happen in your own neighborhood. Give the men and the donkey different names. Describe everything differently, and make the talk different, and make your story as amusing as you can.

Give your story a different title.

56

THE GENITIVE "

1. Oral Study

What is a possessive? Give an example. Write on the board the possessive forms of the following:

child children horse horses Rex Dickens

Give three rules for making the possessive: one for the possessive singular; one for the possessive of a plural ending in *s*; and one for the possessive of a plural not ending in *s*.

The possessive may express many other ideas besides that of ownership. In the following passage, see how many different ideas you find expressed by possessives. For example, the "mothers" do not own the "meeting"; they merely attend it:

At the Mothers' Meeting three months' work was planned. The president's opinion was that they should make children's aprons for orphans' homes. The secretary's report showed that the missionaries' stories about the Indians' poverty were not exaggerated. Babies' caps, women's aprons, girls' dresses, men's and boys' shoes must all be provided. Nor were the poor widows' needs forgotten. The society put in a long day's work.

As what we have been calling the possessive has many other meanings besides that of possession, it is also given another name that includes them all, the ***genitive.***

2. Board Work

Give the genitive singular of the following:

fox ox man woman goose mouse

Write the forms on the board, and after each its form in the genitive plural.

When a noun that ends in *s* becomes a genitive, the second *s* sometimes makes an unpleasant hissing, especially if the noun contains more than two syllables. In such a case the apostrophe only may be added to form the genitive:

I like Mrs. Sessions' house.
Patroclus' death nearly broke Achilles' heart.

Give other names of which the genitive may be formed by adding the apostrophe only.

With nouns of one syllable ending in *s*, *s*, as well as an apostrophe, is usually added; with nouns of more than two syllables the *s* is usually omitted; with nouns of two syllables practice varies. You can learn only by noting what the best usage is.

Dictate to some one at the board the genitives of the following:

Silas	chorus	Charles	Cyclops	Holmes
Marcus	Jones	Leonidas	Burns	Odysseus

3. Written Practice with Genitives

See how quickly you can find in the index to your history twenty persons whose names end in *s*. Write the genitive form of each of these. If two forms are possible, give the better.

57

SPECIAL GENITIVES

1. Oral Study and Board Work

Let some one write on the board the genitives of the following:

grandmother	aide-de-camp	brother-in-law
major-general	step-mother	attorney-at-law
Marshall Field and Company	commander-in-chief	Mr. Fish the hatter
	king of England	Dickens and Jones

What, then, is the rule for forming the genitive of compound nouns and of groups of nouns used together as one?

Explain the difference in meaning between:

The best cows in the country are Smith and Brown's.
The best cows in the country are Smith's and Brown's.

Write on the board the names of six firms. Then write six sentences using genitives to mean that the firm owns something jointly. Write another six sentences to mean that each member of the firm owns something separately.

Sometimes we use with a name a word explaining who or what the person is, as:

Mr. Brown the grocer; my cousin Marian.

To make the genitive of such a group of words we add the *s* to the last word only, thus:

Mr. Brown the grocer's brother is here.
My cousin Marian's cat is lost.

Make sentences, using the genitive of the following:

Mother Goose
Robinson junior
Box the shoemaker
Tick the watchmaker
her step-father Adams
Dobyns and Ross
Mills and Lovelace
Mr. Smith the elder
Cox the hatter
Fox the ticket agent
my brother-in-law Will
Dr. Hodges
Charles Dickens
Bess and Horace

2. Writing a Business Letter

Suppose that the following letter has come to you. Answer it, suggesting the names of several stores, and giving your reasons. Use the genitive of the firm name as often as you can. This will be easy to do before such words as *business*, *custom*, *trade*, *location*, *reputation*, and so on.

7622 Broadway
New York City
January 6, 1921

Mr. Charles A. Seagrove
1579 Oak Avenue
Henderson, Kansas

Dear Sir:

We are referred to you by Mr. Henry Lansing of Avery, Kansas, who informs us that you have a thorough knowledge of business conditions in your town. We shall be greatly obliged to you if you will kindly write us the names of several reliable stores to which we may send demonstrators of a new kind of coffee which we have begun to advertise. It is important, as you of course understand, to make a good beginning; and we shall thoroughly appreciate your coöperation in this matter.

Very truly yours,
The Brazil Company
per C. F.

58

THE PREPOSITIONAL PHRASE [46]

1. Oral Study

In the following sentence name the preposition and show which words are related or connected in meaning by it:

This is a picture of my mother.

How is the word *mother* used?

A preposition and its object make a ***prepositional phrase.***

What word does the prepositional phrase *of my mother* modify?

Substitute one word for the prepositional phrase *of mother*. Then how is a prepositional phrase sometimes used?

But the genitive is not always as clear in meaning as a prepositional phrase. "This is my mother's picture" may mean "This is a picture of my mother," or "This is a picture painted by my mother," or "This is a picture belonging to my mother."

Whenever there is any doubt as to the exact meaning of a genitive, it is always better to use a prepositional phrase instead. Explain the doubt as to the meaning of each of the following genitives and substitute for each a prepositional phrase:

This is Mr. Jones the architect's house.
I saw Thorwaldsen's statue.
Madame Le Brun's hats are expensive.
Mr. Sargent's etchings fill two rooms.
Rembrandt's portraits are always satisfactory.

Give other sentences of this kind, and then rewrite them so as to express the meaning more clearly.

As things cannot own anything, it is better not to use a genitive of the name of a thing, but to connect two related names of things by an *of*-phrase, thus:

At the head *of* the bay is the mouth *of* a river, the banks *of* which are thick with reeds.

Make sentences using the following *of*-phrases:

of the house	of the room
of the street	of the peaches
of the apples	of the rooms
of the chairs	of the fields
of the mountains	of the sky
of the wind	of the air

Make sentences using either the genitive or an *of*-phrase, whichever is best, of each of the following:

oxen	birds	class	school
baseball team	sewing society	church	newspaper
club	library	city	legislature

In some cases you may use either the genitive or the *of*-phrase. Explain why.

2. Oral Practice

Turn to some story. Read a passage aloud, stopping at the end of each paragraph, and naming all the genitives and all the *of*-phrases that are used like genitives. Decide whether each is right as it stands, and whether or not it could be replaced by the other.

In using an *of*-phrase dependent upon a subject substantive, be careful to make the verb agree with the subject substantive and not with the noun in the *of*-phrase. In the following sentence, supply the verb:

This basket of peaches —— expensive, but this box of strawberries —— cheap.

3. Written Practice with *Of*-Phrase

Make ten sentences, using as subject substantives such words as *box*, *barrel*, *basket*, *crate*, *pair*, etc., modified by an *of*-phrase followed by a noun in the plural. Be sure to make the verb agree with the subject substantive.

59

CITIZENSHIP AND DRESS [47]

1. Class Talk

Discuss the pictures on the opposite page, pointing out all that you find ridiculous in them. If it were the fashion for men to wear huge curled and powdered wigs, and women to arrange their hair over false puffs until it stood a yard high, should you do these absurd things rather than be unfashionable? If it were the fashion to tattoo the face, to dye the hair green, and to wear noserings, should you follow the fashion?

What is fashion? If there were no fashion, how should people dress? How could they learn to dress well?

What is the connection between dress and good citizenship?

COSTUMES OF TWO HUNDRED YEARS AGO

2. Board Work

Write on the board a sentence including the most important part of what has just been said about fashion.

Write on the board two sentences — one about the foolishness of people who are ruled by fashion, and the other about the way to get free from the rule of fashion.

3. Debate

Debate whether or not every person should dress as he pleases without regard to fashion.

4. Writing a Criticism

Write two paragraphs about the fashion picture that you have been studying. In the first tell why the clothes are ugly, and in the second, how they interfere with good citizenship.

The boys may write about the figures of the men; and the girls about the figures of the women.

60

REVIEW OF PERSONAL PRONOUNS

1. Oral Study and Board Work

What does the word *pronoun* mean? What kind of pronouns have you studied? How were they used? What do we call the noun that a pronoun stands for?

What pronoun do you use to mean yourself? yourself and some one else? What pronoun do you use for a person to whom you are speaking? for more than one person to whom you are speaking? What pronoun do you use for a person of whom you are speaking? for a thing of which you are speaking? for more than one person or thing spoken about?

How are personal pronouns classified? Which pronouns belong to the first person? the second? the third?

Do pronouns have number? What is the plural of *I?* of *you?* What are the singular forms of *they?*

Turn to the story "Pleasing Everybody," and give the antecedent of each pronoun. Let someone at the board write each as it is given. When they are all on the board, look at the story, and tell whether each is the subject, direct or indirect object of a verb, object of a preposition, or predicate pronoun. Does the personal pronoun change its form when it is used as the object of a verb or of a preposition? How does *I* change? *you? he? she? it? we? they?*

Dictate to someone at the board a table of all the personal pronouns.

2. Making a Table of Personal Pronouns

Make for your notebook a neat and correct table of all the forms of personal pronouns.

61

CITIZENSHIP IN BUSINESS [48]

1. Class Talk

What do you mean by "making money"? Give an example of making money honestly; one of making money so dishonestly that punishment by law could be inflicted; one of making money dishonestly but in a way that would not be easy to punish. What is the connection between making money and good citizenship?

Discuss the following as examples of citizenship: (1) false weights and measures; (2) selling poor quality of goods; (3) bad workmanship; (4) less time given to work than was agreed upon, either through shortening it at the beginning or end, or by loafing during working time; (5) hiding bad articles for sale behind good-looking ones, or neglecting parts of work that do not at once show; (6) in general, keeping on the lookout, not merely to get what is your due, but always to get more than you give.

Explain how each of the following might be tempted to be bad citizens in their business dealings:

the farmer	the policeman
the milkman	the street-car conductor
the tailor	the grocer
the butcher	the dry-goods merchant
the salesman	the telephone operator
the railway engineer	the plumber
the carpenter	the factory hand
the bricklayer	the day-laborer

What good mottoes can you give for a business man? Write the best on the board.

2. Debate

Debate the question: The citizen who is dishonest in business is an enemy to his country.

3. Writing a Paper

Write a paper on "The Good Citizen in Business." Make two main divisions in your paper, telling what the good citizen would try to do, and what he would try not to do.

62

ORDER OF PRONOUNS [49]

1. Oral Study

In speaking of yourself and someone to whom you are talking, which pronoun should you put first? Politeness will tell you the answer. Make a sentence, using these pronouns in the correct order. Finish the sentences below, using pronouns of the first and second person:

Father will take —— and —— to the train.
This is a secret between —— and ——.

In speaking of yourself and some third person — not a person addressed by you — in what order should the pronouns be used? Make a sentence to show this. Use politeness as your guide.

In the following sentences, explain how and why some of the pronouns are changed in form:

You and I will give a party. Mother will take you and me to the circus. This is a secret between you and me.

2. Correct English: Combinations of Pronouns

Have a competition between two teams in the correct use of two personal pronouns together. Each team shall say which of the following numbered groups of pronouns the other shall use for sentence-making:

1. Between you and me, between him and me, between her and me, between him and her, between them and us, between you and them
2. For you and me, for him and me, for her and me, for him and her, for them and us, for you and them
3. By you and me, by him and me, by her and me, by them and me, by him and her, by you and them
4. To you and me, to him and me, to her and me, to them and me, to him and her, to you and them
5. You and me, you and him, you and her, you and them, him and me, her and me
6. You and I, she and I, he and I, they and I, you and he, you and she, you and they

As soon as it is decided which group of pronouns each team shall practice with, each pupil in that team must think of a sentence, using the first set of pronouns in the group chosen. As soon as these sentences have been given correctly, the same pupils shall give sentences, using another set of pronouns in the group, and so on until all the combinations in the group have been used.

Each mistake shall be noted and the time taken for that team to give each group of sentences.

When this is finished, this team shall say which group of pronouns the other team shall practice with, and sentences shall be made, mistakes corrected and noted, and time kept as before.

The team that makes the fewer mistakes and has the better time record after the six groups have been practiced, wins.

3. Written Practice with Pronoun Groups

If you have made a mistake in using any of these groups of pronouns, write five sentences, using these pronouns correctly. Do this for each mistake that you have made.

If you have made no mistake, write a nonsense story, using as many of these combinations as you can.

63

INTERROGATIVE PRONOUNS

1. Oral Study

Who is there? It is I.
Whom do you wish to see? I wish to see the librarian.
What do you wish? A book, please.
Which of these books do you prefer? Whose is it?

What is the subject of the first question? Is it a noun or a pronoun? How do you know?

What is the subject of the verb in the second question? What is the object? What part of speech is *whom?* How do you know?

Name the subject and object of the third question. What part of speech is *what?* How do you know?

Name the subject and object in the fourth question. What part of speech is *which?* How do you know?

In the fifth question, what part of speech is *whose?* How do you know?

A pronoun used to ask a question is called an ***interrogative pronoun***.

The antecedent of an interrogative pronoun is not known until the question is answered — and not always then, as in the following:

Who is that? I don't know.

The interrogative pronouns *what* and *which* never change their forms; but the pronoun *who* has three forms. What are they? How is each used?

What commonly refers to things. *Which* asks for a choice among persons or things. See the sentences at the beginning of the lesson.

One of the commonest mistakes in English is the use of *who* for *whom* as the object of a preposition when the preposition stands at the end of the sentence.

2. Board Work

Write on the board a list of all the prepositions that you can think of. Then make sentences, using these prepositions with *whom* as its object. As a rule it is better to begin the sentence with the preposition.

3. Correct English: *Whom* [50]

Make a sentence that begins with *whom* and ends with a preposition. Write it on the board, and then write it turned about so that the preposition is the first word in the sentence. Write as many such sentences as there is convenient space for on the board, and number them in the order in which they are written. Then open some book without looking at the page. Put your finger on the first and second nouns — either proper or common — on the page, that name persons. When your turn comes, read a question from the board, and answer it, supplying the first noun you have found. Then read the same question in the second form, and answer it, supplying the second noun that you have found, thus:

Whom is the pink ribbon for?
It is for Ichabod Crane.

For *whom* is the pink ribbon?
It is for the Pilgrim Fathers.

4. Written Practice with Interrogative Pronouns

Choose some person about whom you have lately been studying in your history. Write ten questions about him, as if for an examination, using as many interrogative pronouns as you can.

When you have finished, underline each interrogative pronoun.

64

STUDY OF A STORY [51]

1. Class Talk

Discuss the following material for a story:

A little American girl named Tabby, during our Revolutionary War, did a braver deed than many of us would try to do.

At that time there were Americans who were called Tories because they were on the side of England. Some of the Tories spied upon and betrayed their neighbors to the British.

It was suspected in the village where Tabby lived that a Tory was going to entertain at dinner two British officers in disguise, and would tell them important plans.

Tabby was a clever little girl, with sharp eyes and ears. Her parents thought that she might be able to find out something about this. They sent her with a present of eggs to the Tory's wife, and told her to try to learn what she could.

She found the Tory's wife preparing a fine dinner, and offered to help; but she was promptly sent away.

As she went round the house, she peeped in through the dining-room window and saw the table laid with the best linen. The tablecloth was so long that its folds touched the floor. While she stood looking in through the open window, she saw the cat come out from under the table where she had been having a nap.

Seeing this, Tabby had an idea. What was it? How did she carry it out? In working out the story, answer these questions: Did the long tablecloth make any difference? Where were Tabby and the cat during the dinner? How could a sneeze be used to make the story exciting? How could the cat save Tabby?

2. Writing the Story

Write the story in your own words, using conversation to make it interesting. Finish it in such a way that Tabby will be nearly caught, but will escape. Give it a title.

65

RELATIVE PRONOUNS [52]

1. Oral Study

Explain the differences between the sentences below:

1. Tom is good at arithmetic. He worked the example easily.
2. Tom is good at arithmetic and he worked the example easily.
3. Tom, who is good at arithmetic, worked the example easily.

In the second sentence, what do you call the clauses? By what part of speech are they connected?

In the third sentence, what kinds of clauses are used? Which one modifies a word in the other? which word? Which word connects *Tom* with the clause that modifies it?

In which of the sentences below is *who* an interrogative pronoun? Explain how it is used:

Who is that man?
The man who spoke to us is my father.

In the second sentence, how is *who* used?

Pronouns used to connect subordinate clauses with principal clauses are called ***relative pronouns***.

The relative pronouns *which*, *what*, *that*, and *as* do not change their forms; *who* has the same forms as the interrogative *who*.

Which of these relative pronouns can also be used as interrogative pronouns? Give examples.

As is almost the same as *that*, but is always preceded by *such* or *the same:*

I will give you *such* help *as* I can.
This is *the same* cloth *as* you bought before.

Name the relative pronouns used in the nursery rhyme, "The House that Jack Built."

Find as many relative pronouns as you can in some story that you are reading. Tell whether each is subject, direct or indirect object, or is used as a genitive. Name the antecedent of each

relative, read the clause in which the relative stands, and tell what the clause modifies.

In the following sentences, supply *who* or *whom*:

1. The boy —— you see across the street is my cousin.
2. The boy —— I spoke to is Ben Hopkins.
3. My cousin —— was coming to see me is ill.
4. My cousin —— I said was coming to see me is ill.
5. My cousin —— you know is ill.
6. My cousin —— you said you knew is ill.
7. Miss Jones, —— you said you liked so much, is my teacher.
8. Miss Jones, —— you liked so much, is my teacher.
9. Miss Jones, —— I said was from New York, is from Chicago.
10. Miss Jones, —— Mother said she had met, is from Boston.

Always keep a relative pronoun and the clause that it begins as near as possible to the antecedent of the pronoun.

2. Board Work

Change the clauses in the following sentences so that the relative pronouns stand next to their antecedents; and write on the board each corrected sentence:

1. Do not bring any cat into the house that you pick up in the street.
2. We lived in the house down the road that was burned last year.
3. He gave an apple to Tom that was worm-eaten.
4. There are locusts in the trees that buzz all the afternoon.
5. There is a man in that automobile who has a red beard.
6. The baby is in the high chair that is beginning to talk.
7. In the stable there is a pony which is full of straw.
8. We have a pig at our house that is large, fat, and pink.
9. I met a dog on the road that tried to bite me.
10. I saw a man on a horse who had only one leg.

3. Written Practice with Relative Pronouns

Copy from some story ten sentences containing one or more relative pronouns. Try to get examples of each of the different pronouns. Draw one line under each clause that is introduced

by a relative pronoun, and two lines under the pronoun itself and under its antecedent.

66

INDEFINITE PRONOUNS [53]

1. Oral Study

In the following sentences, find all the pronouns for which you cannot name any definite word as antecedent:

1. Any of the girls may go, but none of the boys.
2. Either of you two is invited, but not both.
3. Neither of you has done anything to deserve it.
4. Does anybody know why everybody is so slow this morning?
5. Several were late; others had not a second to spare.
6. It is everyone's duty to be prompt.
7. One should always keep one's watch right.
8. Many were present, and all spoke on the question.
9. Each was sure he was right, and few were persuaded.

Make a list of these pronouns, adding as many others of the same kind as you can.

Which of these are used in the singular only? Which in the plural only? Which have a singular form and a plural form?

Any and *none* may be either singular or plural:

Is / Are } any of these hats becoming to me?

None { is / are } becoming to you.

With the singular the question means: Is one of them becoming? With the plural the question means: Are several of them becoming?

Make a sentence using *all* as a singular, and then a sentence using it as a plural.

Pronouns that are used not to refer to particular nouns as antecedents, but only to point out groups of persons or any member of a group or part of a thing, are called ***indefinite pronouns.***

Some indefinite pronouns have a genitive form. Write on the board the genitive of each of the following:

another	anybody	anybody else	nobody
everyone	no one	one	other (sing. and plur.)
someone	someone else	each other	one another

When a group of words is used together as an indefinite pronoun, add the *'s* to the last word: someone else's.

Two groups of indefinite pronouns are used in a special way to show that the action of the verb is performed by both the persons referred to by the subject:

The two sisters love *each other*.
Children, you should all love *one another*.

Name the two sets of pronouns used together. How many persons love in the first sentence? in the second?

Explain the difference in meaning between *each other* and *one another*.

2. Correct English: *Anybody — his*

The indefinite pronouns *anybody*, *anyone*, *each*, *either*, *everyone*, *nobody*, *no one*, *somebody*, *someone* are in the singular. So also is the noun *person*.

When you wish to speak of ownership in connection with these pronouns, you must use *his*, not *their*. We have no word that means "either *his* or *her*"; but we commonly use *his* unless the indefinite pronoun refers unmistakably to a noun in the feminine gender.

Play the game of "Market":

Divide the class into teams. Think of various things that are sold in a market. When your turn comes, make a sentence without hesitation, like this: "*Anybody* can sell *his* eggs in the market."

The next pupil must use a different pronoun and a different article to sell.

Keep before you the list of words given above and use them in rotation, and never repeat the same article for sale.

Each pupil who makes a correct sentence may give himself a mark of 10.

The team that has the highest score wins.

3. Written Practice with Indefinite Pronouns

Write a sentence for each of the indefinite pronouns that you have been studying, using in it also either *his* or *their*, whichever is right.

67

STUDY OF A STORY

1. Silent Work

The quotation below is the first chapter of a famous book. Be ready at the end of five minutes to tell the point of the chapter in a single sentence. Should this spirit be shown only at Christmas?

THE CHRISTMAS SPIRIT

"Christmas won't be Christmas without any presents," grumbled Jo, lying on the rug.

"It's so dreadful to be poor!" sighed Meg.

"I don't think it's fair for some girls to have plenty of pretty things, and other girls nothing at all," added little Amy, with an injured sniff.

"We have Father and Mother and one another," said Beth.

"You know why Mother proposed not having any presents this Christmas," said Meg. "It is going to be a hard winter for everyone. She thinks it wrong to spend money for pleasure now. I'm not very cheerful about it." Meg shook her pretty head sadly.

"Our little bit of money wouldn't help. We have each a dollar. That wouldn't do much good. I agree not to expect any presents. But I do want to buy *Undine and Sintram* for myself. I have wanted it so long," said Jo, who was a bookworm.

"I planned to spend mine in new music," said Beth, with a little sigh.

"I shall get a nice box of Faber's drawing pencils. I really need them," said Amy decidedly.

"Mother didn't say anything about our money. She wouldn't wish us to give up everything. Let's spend it and have a little fun. I'm sure we work hard enough," said Jo, examining the heels of her shoes in a gentlemanly manner.

"I do — teaching those tiresome children nearly all day," began Meg, in the complaining tone again. "How I wish I could stay at home!"

"You don't have half such a hard time as I do," said Jo. "How should you like to be shut up for hours with a nervous, fussy old lady, who worries you till you're ready to fly out of the window or cry?"

"It's naughty to fret; but I do think washing dishes and keeping things tidy is the worst work in the world. It makes me cross; and my hands get so rough that I can't practice well at all." Beth looked at her rough hands with a sigh that anyone could hear that time.

"I don't believe any of you suffer as I do," cried Amy. "You don't go to school with girls who plague you if you don't know your lessons, and laugh at your dresses, and insult you when your nose isn't nice."

"Dear me! how happy and good we'd be if we had no little worries!" said Meg, who could remember better times.

"You said the other day you thought we were a great deal happier than the King children, for they were fighting and fretting all the time, in spite of their money."

"So I did, Beth. Well, I think we are. Though we do have to work, we make fun for ourselves. We are a pretty jolly set, as Jo would say."

"Jo does use such slang words," observed Amy, with a reproving look at the long figure stretched on the rug. Jo immediately sat up, put her hands in her pockets, and began to whistle.

"Don't, Jo. It's so boyish."

"That's why I do it."

"I detest rude, unlady-like girls!"

"I hate affected, namby-pamby chits!"

"Birds in their little nests agree," sang Beth, the peacemaker, with such a funny face that they laughed and stopped pecking.

The four sisters sat knitting in a comfortable old room. Outside, the December snow fell quietly, but the fire crackled cheerfully within. The carpet was faded, and the furniture very plain. But there were a few good pictures on the walls, and chrysanthemums and Christmas roses bloomed in the windows. A pleasant atmosphere of home peace pervaded the room.

The clock struck six. Having swept up the hearth, Beth put a pair of old slippers down to warm. Somehow the sight of them had a good effect upon the girls. Mother was coming, and everyone brightened to welcome her. Meg stopped lecturing, and lighted the lamp. Amy got out of the easy chair, without being asked. Jo forgot how tired she was, as she sat up to hold the slippers nearer to the blaze.

"They are quite worn out. Marmee must have a new pair."

"I thought I'd get her some with my dollar," said Beth.

"No, I shall!" cried Amy.

"I'm the oldest," began Meg; but Jo cut in with a decided — "I'm the man of the family now Papa is away, and *I* shall provide the slippers He told me to take special care of Mother while he was gone."

"I'll tell you what to do," said Beth. "Let's each get her something for Christmas, and not get anything for ourselves."

"That's like you, dear! What shall we get?" exclaimed Jo.

Each thought soberly for a moment. Then Meg announced, "I shall give her a nice pair of gloves."

"Slippers, best to be had!" cried Jo.

"Good handkerchiefs, all hemmed," said Beth.

"I'll get a little bottle of cologne. She likes it, and it won't cost much. I shall have some money left to buy my pencils," added Amy.

— Adapted from *Little Women*, by Louisa M. Alcott.

2. Class Talk

Give several of the sentences into which you have condensed the story, and decide whose is best. Read the sentences that tell you something about the girls' mother; about their father. Read the words that tell you one of the girls was selfish; that one was rather rude; that one was a tease.

Read sentences that prove they were all kind-hearted and tried to be good to one another, and to make their home happy. Read sentences that show each of them realized that citizenship begins in the home.

Which of the girls would go quietly about, straightening crooked pictures, and putting away the things that other people left about?

Which one would gather flowers and arrange them, and try to make the rooms more beautiful?

Which one would always be kind-hearted in a blundering way?

Which one would try to show the others what they could do, and would help them all she could?

3. Writing a Story

Write a story about a day when everything went wrong in the home of the Little Women. Try to make your story as amusing as possible. You may suppose, if you wish, that they had a neighbor named Tom Sawyer and bring him into the story.

If you have read the books, do not use any story that is in either of them, but make up one of your own.

68

CITIZENSHIP IN THE HOME: THE FAMILY [54]

1. Class Talk

Prove that the Little Women tried to be good citizens. Discuss their special difficulties.

Sum up all the ways you can think of in which good citizenship can be practiced in the home.

2. Debate

Debate the question: The girl who makes a good home earns her living as much as one who works outside the home.

3. Writing a Note

Write a note to your teacher, telling her of something that you think you might do at home to make yourself a better citizen. If you have special difficulties that make it hard for you to find anything to do, tell her about these in your note, so that she may help you.

69

DESCRIPTION: GENERAL IMPRESSION [55]

1. Class Talk

Should you like to live in this house? Why or why not? What things about it look pleasant?

What would this house be like inside? Would the rooms be large or small? Why do you think so? Would they be expensively furnished, or would the furniture be rather worn and shabby? Why do you think so?

This is the home of the Little Women. Read again the description of the room and show how it is the kind of room you would expect to find in such a house.

Discuss each of the words in the following list and decide whether it is true of this house or not:

neat	splendid	grand	large	small
shabby	showy	comfortable	old-fashioned	rambling
simple	plain	modern	home-like	expensive
cheap	pretentious	bare	gloomy	sunny

If you could use only one of the words to describe the house, which would you choose? if you could use two words?

What one word can you find that will best describe your school to a stranger? If different words are given, defend your opinion. Let the class decide which words are best.

Think of some well-known house or building in the neighborhood and find the best words to describe it. Let the class guess which house you have in mind.

In describing a place or a person, it is a good plan to begin by thinking of a word that gives a general idea or impression of what it is like, and then to find out what details give that impression.

Suppose we say that the ***general impression*** that we get of the Alcott home is that it was comfortable. What details in the picture show that it was comfortable? What details in the description of the room mean that it was comfortable?

Find pictures of buildings in your history or geography and discuss the words that different members of the class choose to give the general impression of each.

2. Writing a Description

Write several paragraphs about the kind of house you would like to have when you are grown up. You may follow the outline below, or make one of your own:

I. How it would look outside
II. What the living-room would be like
III. What my own room would be like

70

DESCRIPTION: CHOOSING DETAILS

1. Oral Study and Board Work

Turn to the description of the girls in *Little Women*. Suppose we say that our general impression of Jo is *boyish*. Read what is said about her that shows this.

Give your general impression of each of the other girls and name the details which show that you are right.

Find a word that gives a general impression of the old gentleman described below. The first pupils who find such words may go to the board and make two lists: one of the details that help to give this idea; the other of details that do not. The class shall criticize these lists and decide which has most details that belong with the general impression and fewest that do not. In this way you can find out which is the impression that Dickens intended:

MR. TURVEYDROP

He was a fat old gentleman with a false complexion, false teeth, false whiskers, and a wig. He had a fur collar and a padded breast to his coat. He was pinched in, and swelled out, and got up, and strapped down, as much as he could possibly bear. In his hand he carried a pair of white gloves, with which he flapped his hat, as he stood poised on one leg, in a high-shouldered, round-elbowed state of elegance not to be surpassed. He had a cane, he had an eyeglass, he had a snuffbox, he had rings, he had everything but any touch of nature.

— Adapted from *Bleak House*, by CHARLES DICKENS.

In the following description give your general impression of the house. Show how the things mentioned probably got into the closets and tell how you think the room and the people looked:

MRS. JELLYBY'S CLOSETS

When Mr. Jellyby saw that Caddy and I were trying to establish order in the house, he took off his coat to help. But such wonderful things came tumbling out of the closets when they were opened — bits of mouldy pie, sour bottles, Mrs. Jellyby's caps, letters, tea, forks, odd boots and shoes of children, firewood, wafers, saucepan lids, damp sugar in odds and ends of paper bags, footstools, black-lead brushes, bread, Mrs. Jellyby's bonnets, books with butter sticking to the binding, guttered candle-ends in broken candlesticks, nutshells, heads and tails of shrimps, dinner-mats, gloves, coffee-grounds, umbrellas — that he looked frightened, and left off again.

— Adapted from *Bleak House*, by CHARLES DICKENS.

Find one word for the general impression of the passage below; then prove by details that you are right:

SILAS WEGG AND HIS STALL

Every morning a man with a wooden leg stumped to the corner, carrying a stool, trestles, a board, a basket, and an umbrella, all strapped together. The board and trestles became a counter; the basket supplied stock in trade; the stool was set up against a lamp-post; the umbrella was opened.

Silas Wegg was ready for business. His stall was the hardest little stall in London. It gave you the face ache to look at his apples, the stomach ache to look at his oranges, the toothache to look at his nuts. He himself was a knotty, close-grained man, so wooden that his wooden leg seemed natural.

—Adapted from *Our Mutual Friend*, by CHARLES DICKENS.

What impression would your schoolroom make upon a stranger who saw it on a sunny June morning? on a rainy November afternoon?

When you have decided upon different impression-words, write each on the board and under it a list of the different things in the room that give each of these impressions. Suppose that the impression is *cheerful*. What are all the things that make the room look cheerful? or clean? or tidy?

2. Oral Description

Describe an old gentleman so that every detail shows how thin he is; a boy so that every detail shows how strong he is; a girl so that every detail shows how neat she is.

3. Writing a Description

Write two paragraphs about some room that you know very well. In the first, tell the details that you notice on a sunny summer morning; in the second, on a winter evening.

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STUDY OF A POEM

1. Class Talk

As you look at this picture of a camel, what one word do you think of to describe his shape? What other animal has a head somewhat like a camel's? feet? a coat? a face? Where do camels live? What are they used for?

2. Pronunciation Practice

Read the poem aloud, taking turns. See whether you can make it sound like a funny whine. Pronounce with special care:

question anything laugh giraffe

THE CAMEL'S PLAINT

Canary birds feed on sugar and seed,
Parrots have crackers to crunch;
And as for the poodles, they tell me the noodles
Have chickens and cream for their lunch.
But there's never a question
About my digestion —
Anything does for me!

Cats, you're aware, can repose in a chair,
Chickens can roost upon rails;
Puppies are able to sleep in a stable,
And oysters can slumber in pails.
But no one supposes
A poor camel dozes —
Any place does for me!

Lambs are inclosed where it's never exposed,
Coops are constructed for hens;
Kittens are treated to houses well heated,
And pigs are protected by pens.
But a camel comes handy
Wherever it's sandy —
Anywhere does for me!

People would laugh if you rode a giraffe
Or mounted the back of an ox;
It's nobody's habit to ride on a rabbit
Or try to bestraddle a fox.
But as for a camel, he's
Ridden by families —
Any load does for me!

A snake is as round as a hole in the ground,
And weasels are wavy and sleek;
And no alligator could ever be straighter
Than lizards that live in a creek.
But a camel's all lumpy
And bumpy and humpy —
Any shape does for me!

— Charles Edward Carryl.

3. Oral Study

What different things does the camel complain about? How far are his complaints justified?

Why is the poem funny? What do the rhymes have to do with the fun?

How many lines are there in each stanza? How do the end rhymes go? What do you notice about the rhymes in the fifth and sixth lines of each stanza?

4. Copying Verse

Copy the first stanza into your book. Then look to see whether you have it perfect in every respect — in the spacing of the lines, in the capitals, punctuation, and spelling.

If you have made any mistake, correct it, and then copy the second stanza. When you have finished, compare this with the book, correct the error, and copy the third stanza, and so on.

As soon as you have copied one stanza without any error at all, you may stop. Otherwise, continue until you have copied the entire poem.

72

ADJECTIVE MODIFIERS [56]

1. Oral Study and Board Work

Name the complete subject in each of the following sentences:

He yawned.

The mangy old camel with the lame left hind leg yawned.

Name the subject substantive in each of these sentences.

Name all the modifiers of the subject substantive. Which part of speech is always used to modify a substantive?

Of the adjectives used above, which is a whole group of words used exactly as if they were one word?

You see, then, that an adjective modifier may be a single word like *old*, or a long group of words. In the following paragraph, find all the adjective modifiers, and tell what each modifies.

Write on the board all the groups of words used as adjectives:

LLAMAS

As the travellers rounded a sharp turn in the trail, they were face to face with two strange-looking creatures. They were shabby, grotesque figures; they had splay feet, long awkward legs, and bodies like tussocks of dry grass. Their necks were hideous, tall and ungainly as stovepipes covered with hair. Their backs were lower than those of the mules; but their heads were level with the men's heads, small, and ludicrously narrow. They had pointed ears, malignant little faces, and wicked-looking lips.

— Adapted from C. F. Lummis.

Within the groups of words used together to modify some substantive, you have also other substantives which are in turn modified by single-word adjectives. Name these and their adjectives.

It is often possible to change a single-word adjective into a group of words having almost the same meaning, and to change a group of words into a single word having almost the same meaning. Find a word that means almost the same as *face to face with.* Change the compound word *strange-looking* into a group of words of almost the same meaning. What one word might you use instead of *covered with hair?* Change the compound word *wicked-looking* into a group of words.

An adjective modifier, whether it is one word or a group of words, must always modify a substantive.

2. Written Practice with Adjectives

Make a list of all the single-word adjective modifiers that you remember from this lesson. Look up in the dictionary any that you do not understand.

Then write in your notebook a description of some ugly animal that you have seen, using as many of these words as you can. Do not name the animal.

When you have finished, exchange work and see how many of the animals can be guessed from the description.

Then write a paragraph about the description you have, telling how you think it might be improved.

73

REVIEW OF ADJECTIVES [57]

1. Oral Practice and Board Work

In a description assigned, name all the adjective modifiers, both single words and groups of words. Write on the board the groups of words together with the substantives they modify.

What adjectives do you find beginning with capitals? Which of them can also be used as nouns? Give examples of both uses. What do we call such nouns? What do we call such adjectives?

An adjective made from a proper noun is called a ***proper adjective***.

Write on the board as many names of countries as you can think of and opposite each the proper adjective made from that noun.

2. Written Practice with Adjective Modifiers

Write from memory the passage in which you have been studying adjectives.

When you have finished, draw a line under every single-word adjective that you have used; then draw a wavy line like this ~~~ under every group of words that you have used as an adjective modifier. Draw two lines under every proper adjective.

74

ADJECTIVE PHRASES [58]

1. Oral Study

In the following sentence name the prepositional phrases and tell what each modifies and how it is used:

The home of the Dyaks is the island of Borneo.

A phrase that modifies a substantive is called an ***adjective phrase***.

In the following description find all the adjective phrases and tell how each is used, substituting where you can a single word for it:

THE DYAK HOUSE

The Dyak village is not a group of houses. It is one immense house with a length of two hundred feet and with a width of thirty feet. It stands near the stream, but from the river only one end, with its long, gray, moss-patched roof, can be seen. Most of the house is hidden behind the broad-leaved banana trees around it.

The building stands on a small forest of round posts, each about six inches in width, which are set firmly in the ground. The floor is raised ten feet above the ground. At each end of the house is a door. These doors are reached by ladders made of notched tree-trunks. Four rows of posts run up through the floor to the roof.

The back wall of the house leans outward, and is without windows. The front is open to the air. The floor extends thirty feet out beyond the roof. It makes a platform for drying rice.

From the posts hang antlers of deer, jaws of wild horses, baskets of grain, traps for hunters, paddles of canoes, and the spears of the warriors.

The great hall runs through the house on the open side, without division into rooms. In the centre of the hall burns the fire.

On the inner side of the house stands a row of sixteen rooms. Each is entered by a single door from the middle passage. In each room lives a family. The young men and boys sleep in a loft over the hall.

The house is built of wide slabs of bark. The roof is thatched with palm leaves. All the timbers are lashed together with rattans, without the use of a single nail. The floor is made of narrow strips of palm wood.

In this house lives a community of eighty people.

— Adapted from *Two Years in the Jungle*, by W. T. Hornaday.

2. Board Work

Make a list on the board of all the adjective phrases in the passage above and write with each the substantive that it modifies. If any phrase is used as a predicate adjective, indicate this.

Write opposite each of the following adjective phrases an adjective that might have been used in its place:

with a length	in width
with a width	without windows
of canoes	of deer
of palm wood	of bark

Write opposite each of the following phrases a possessive that means exactly the same thing:

of deer	of wild horses
for hunters	of the warriors

A possessive is used like an adjective.

Write an adjective phrase that means the same as each of the following adjectives; sometimes you will need to repeat the adjective in the phrase:

immense	long	gray
moss-patched	broad-leaved	notched
wood	middle	palm

3. Written Practice with Adjective Phrases

From the descriptions on pages 99–100 copy all the phrases that are used as adjectives. To make sure that each is used as an adjective, write opposite it the substantive that it modifies.

75

ADJECTIVE CLAUSES [59]

1. Oral Study

In the following sentences explain the three different ways in which we are told that a boy has bare feet:

The bare-footed boy is six years old.
The boy with bare feet is six years old.
The boy who has bare feet is six years old.

Which of these sentences is complex? Name the subordinate clause and tell what word in the principal clause it modifies. Then how is the subordinate clause used?

In the following sentences change each of the adjectives, except the predicate adjectives, into a subordinate clause:

Have you seen anything of a lost child? He is wearing a blue dress. He has on white shoes and stockings. On his head is a red cap. His

curly hair is yellow. His blue eyes are very large and pretty. He followed an organ man. The organ man had a red-coated monkey. Someone saw a little child crying on the sidewalk. A policeman took him to the nearest station.

In the description of Mrs. Jellyby's closets on page 99, see how many subordinate clauses you can use instead of the adjectives.

A subordinate clause used as an adjective is called an ***adjective clause.***

An adjective clause usually begins with one of the relative pronouns *who, which, that* or *as;* or with one of the relative adverbs *where* and *when.* Give an example of each in a sentence.

Turn to some story and name all the adjective clauses and the substantive that each modifies.

2. Written Practice with Adjective Clauses

Rewrite the following sentences, changing as many adjective words or phrases as you can to adjective clauses:

The long-necked animal is a giraffe. The animal with the striped coat is a zebra. The birds in that cage are cockatoos. The man talking over there is their keeper. The man with the pipe is the keeper of the lions. The lions are in the house to the right of the road. The scraggy-looking lion is very old. Next to the lions is the cage of the Siberian tiger. The Siberian tiger looks fiercer than the one from Bengal. I hate to see wild animals in captivity.

Rewrite the following sentences, changing as many adjective clauses as you can to words or phrases:

The chimpanzee that is my favorite is the one that is eating just now. The monkeys that are most amusing are in the cage that is in the next room. The house in which the ostriches are is that which is at the foot of the hill. The parrots that are plain green are those that I like least. Did you see the panther that has the beautiful silvery coat in the cage that is apart from the others? The white bear, which comes from Greenland, is the one that is often homesick. The big bear that has a brown, shaggy coat is a grizzly. These little black bears, which are twins, are the ones that children like to feed.

76

DESCRIPTION: PLAN [60]

1. Board Work and Oral Study

Draw on the board a plan of the shop window described below:

Tops of all sizes and colors were arranged in pretty patterns in the middle. Marbles of all kinds, from the ten-for-a-cent "peeweezers" up to the most beautiful colored "agates" were displayed at the sides. Jump-ropes of variegated colors, with handles brilliantly painted, were festooned at the back. One of the window shelves had been furnished like a tiny room. A whole family of dolls sat about on the tiny sofas and chairs. On the other shelf lay neat piles of blank-books and paper-blocks, with piles of pens, pencils, and rubbers, arranged in a decorative pattern surrounding them all.

— Adapted from *Maida's Little Shop*, by INEZ HAYNES GILMORE.

With what part of the window does the description begin? Is this the best order or not? In what order would someone looking through the window naturally see what was there?

What is your general impression of this shop window?

In the following, tell what the general impression must have been before the shop had changed hands, and what it is now:

The counter, shelves, and floor had all been scoured and strewn with fresh sand. The brown scales, too, had evidently been scrubbed in an effort to rub off the rust.

Neither was the little shop any longer empty of goods. Behind the counter stood several barrels — one containing flour, another apples, and a third Indian meal. There was also a square pine box, full of bars of soap; and another of the same size in which there were tallow candles. A small stock of brown sugar, some white beans and split peas, and a few other things in constant demand made up most of the merchandise. There was a glass pickle-jar, filled with Gibraltar rock, bits of candy neatly done up in white paper. There was also Jim Crow in gingerbread, and a gingerbread elephant leaned heavily against a tumbler of marbles. A party of lead dragoons was galloping along one of the shelves.

— Adapted from *The House of the Seven Gables*, by NATHANIEL HAWTHORNE.

Is this a shop of today or of long ago? How do you know? What things that we see in every such shop today are missing?

Why is it hard to draw a plan for this shop? Change and add to the description so that the things in the shop are mentioned in their proper places and in some definite order.

In describing a number of things in a place, try always to tell about them in such *a definite order* that a person reading your description could draw a plan of the place that you are describing.

2. Oral Descriptions

Describe some shop that you have seen. Begin with the general impression that it gave you of being pleasant or gloomy, or bare or crowded, or whatever it was. Then draw a plan on the board, as you talk, showing where the doors, windows, and different articles are placed.

3. Writing a Description

Write a description of some shop window that you have actually seen. It may be the window of the store in which you buy your school books, or the window of a toy store, a candy store, a bakery, or a ten-cent store.

Do not merely make a list of what is there, but show the plan of arrangement of the window.

77

REVIEW OF COMPARISON OF ADJECTIVES [61]

1. Oral Study and Board Work

Why do we use comparison?

When we use an adjective without comparison, it is in the ***positive degree.***

John is tall.
Percentage is interesting.

When we change an adjective by adding *er* (or *r*) or using *more* in comparing one person or thing with another, it is in the ***comparative degree.***

John is taller than Belle.
Percentage is more interesting than fractions.

When we change an adjective by adding *est* (or *st*) or using *most* in comparing one person or thing with others, it is in the ***superlative degree.***

John is the tallest boy in his class.
Percentage is the most interesting part of arithmetic to some boys.

In adding *er* and *est* it is sometimes necessary to change the spelling of the adjective or adverb.

Write on the board the comparison of *wise*. What changes did you make? Give other examples of these changes. Make a rule.

Write on the board the comparison of *easy*. What changes did you make? Give other words that must be compared in the same way. Make a rule.

Write on the board the comparison of *fat*, *thin*, *sad*. What changes did you make? Give other words that must be changed in the same way. Make a rule.

Write on the board the comparison of the following:

good well bad ill many much little

Choose a page of some story and compare every adjective in it that can be compared.

The following words are all compared in two ways: *late*, *near*, and *old*. While one pupil is writing the regular comparison of them on the board, the class should look up in the dictionary the irregular comparison of each, and find out the difference in meaning between the two comparisons. Write both comparisons in your book.

Look up the two comparatives of *far*. What is the difference in their use?

Which of all these words are used as both adjective and adverb?

2. Correct English: Comparisons

Explain the difference in meaning between the following pairs of sentences:

Which of your brothers is the taller?
Which of your brothers is the tallest?
Which of these books is the more interesting?
Which of these books is the most interesting?

Ask other questions beginning with *Which*, showing that you understand the difference between the comparative and the superlative degree.

Is the sentence below correct or not?

John is taller than any other boy in the room.

What word is often omitted by mistake? Why cannot John be taller than *any* boy in the room?

Finish the following sentences, observing where *other* must be used and where it may be omitted. Where you can, give the sentence in both ways and explain the difference in meaning:

1. Grace is sweeter tempered than any of my —— sisters.
2. This book is more interesting than any —— I have read.
3. Our cat is fatter than any —— in the neighborhood.
4. My new kite is better than any —— I have ever had.
5. Columbus was bolder than any —— explorer of his time.
6. Our picnic was pleasanter than any ——.
7. Bob is more persevering than any ——.
8. Our dog is shaggier than any ——.
9. Our cat is more intelligent than any ——.
10. Our country is more enterprising than any ——.

3. Written Comparison

Write a careful comparison of two persons about whom you have been studying in your history. Get the facts from your history or from other books that you have been reading about these persons.

When you read your comparison to correct it, be sure that you have used the spelling *than* after the comparative degree.

78

CITIZENSHIP IN THE HOME: FURNISHING [62]

1. Class Talk and Board Work

Discuss the connection between good citizenship and the furnishing of the home. Consider problems of cost, beauty, and suitability, in the making of a home. Draw plans on the board to illustrate your ideas.

2. Short Talks

Sum up in a paragraph the chief rules for practicing citizenship in the furnishing of a house.

3. Debate

Debate whether or not home-making should be left entirely to women and girls.

4. Writing a Description

Write your teacher a letter telling the kind of living room that you would like to have in your house when you are grown up.

79

USE OF *A* AND *AN*

1. Correct English: *This kind of, That sort of*

Do not use *a* after *kind of, sort of.*

Let one pupil go outside while the class agrees upon the name of some kind of flower or some other thing that everyone knows. Then the pupil comes back and asks questions about it so that he can guess it. Every question must begin:

"Is that *kind of* ——?" or "Does that *kind* (or *sort*) *of* ——?" Every answer must contain "That *kind* (or *sort*) *of*," thus:

"Does that kind of flower grow here?"
"Yes, that kind of flower grows here."

The guesser must ask questions until he guesses the thing decided upon. The pupil whose answer makes him guess correctly shall go out next.

2. Oral Study and Board Work

The adjectives *the*, *a*, and *an* are also called ***articles***.

Read the following words aloud, placing before each *a* or *an*, whichever you think is right:

apple	hour	honor	hero	history
historic day	hotel	hospital	host	hippodrome
hippopotamus	hunger	Hungarian	undertaking	uniform
umbrella	usurper	urn	understanding	unicorn
union	Unitarian	university	use	utensil
hedgehog	hazard	heliotrope	honorable man	humble man
humorist	Huguenot	hymn	humility	usurer

Give the rule for the use of *a* or *an* before words. State it first for words that begin with consonant sounds, then for words that begin with vowel sounds.

To check your rule, take your dictionaries, and look up first all the words in the list that begin with *h*. When the spelling within parentheses that gives the pronunciation of the word begins with a vowel, instead of an *h*, which form of the article must you use before it? Which must you use when the spelling begins with an *h*?

Write on the board all the *h* words in two columns, with *a* before each word in one column, and *an* before each word in the other.

Then take the words beginning with *u*. When *u* has the consonant sound, it is pronounced *you*. When it is so pronounced, *a* is used before it; otherwise, *an*.

Write on the board all the words beginning with *u* that the class can think of, placing before each *a* or *an*.

Keep both sets upon the board until you find time to copy them.

Except in knowing always when to use *a* and when *an*, the only

trouble that you will have with the use of the articles will be when you have two or more words connected by *and*.

Explain the difference in meaning between the following:

Mother gave me a pink and white tulip.
Mother gave me a pink and a white tulip.

What verbs should be supplied in the following sentences?

A pink and white tulip —— in blossom.
A pink and a white tulip —— in blossom.

Supply *was* or *were* in the following, and explain the use of each:

The black and white terrier —— playing in the garden.
The black and the white terrier —— playing in the garden.

The same principle holds for *my*, *our*, *this*, *that*, and similar words; and for prepositions.

In each of the sentences below, tell whether you have mentioned one or two things; then change it so that if it means one thing, it will mean two, and vice versa:

1. The English and Egyptian army fought well.
2. There are pink and white lady-slippers along the path.
3. With singing and with dancing we were short of breath.
4. The twins were dressed in black and in white.
5. He had a basket of red and yellow apples.
6. I met an interesting poet and scholar today.
7. Our cook and laundress left us yesterday.
8. My friend and my cousin told me this.
9. This carpenter and painter bought the ship.
10. What is the address of that physician and surgeon?

3. Written Practice with *A* and *An*

Look up in the dictionary ten nouns that begin with *h* and ten that begin with *u*. Do not choose any given in this lesson. Write sentences, using in each as compound subject two of these nouns, and placing before each the *a* or *an* that is needed.

80

COMMA WITH SERIES OF ADJECTIVES[63]

1. Oral Study

Show that the following sentences are correctly punctuated:

1. This is a hard apple.
2. This is a very hard apple.
3. This apple is hard, green, and sour.
4. This is a hard, green, sour apple.
5. This is a very hard, green, sour apple.

Why is there no comma between *sour* and *apple?* between *very* and *hard?*

When adjectives stand as a series before a noun, they are, like any other series, punctuated by commas.

But in such an expression as *this hard English lesson*, the case is different. The apple is hard *and* green *and* sour; but the lesson is not this *and* hard *and* English. The adjectives *hard* and *green* and *sour* all modify the noun *apple* directly; for this reason they form a series and must be separated by commas. But the adjective *this* points out *hard-English-lesson;* the adjective *hard* modifies, not *lesson*, but *English-lesson;* so we do not need commas between *this* and *hard* and *hard* and *English*.

Read the following paragraph aloud and show by the *and* test that no commas are needed between the adjectives:

There were great preparations for tea. All the shabby old furniture was dusted. The best china tea-service was set forth. There was an abundance of hot new bread, rich fruit cake, cool fresh butter, excellent boiled ham, tempting cold tongue, and a dish of red German sausages. There were also delicate little rows of anchovies nestling in parsley, not to mention boiled new-laid eggs and hot buttered toast.

— Adapted from CHARLES DICKENS.

2. Board Work

Dictate to someone at the board the following, telling where commas should be placed and why:

There were elaborate expensive preparations for tea. All the cheap shabby furniture was dusted. The best old Dresden china tea-service was set forth. There was an abundance of indigestible lumpy hot bread, heavy fruity spicy cake, fresh country butter, pale fat boiled ham, streaky gristly tongue, and a dish of long narrow German sausages. There were also neat delicate rows of anchovies, not to mention expensive fresh eggs and greasy buttery toast.

3. Written Practice in Punctuating Adjectives

Copy the following paragraph, supplying commas wherever they are needed to separate adjectives forming a series:

The dark cold still depths of the sea are full of life. There are innumerable plant-like animals in the deepest darkest holes. There is the great branching tree-like coral. There are the gay tufted annelids. They look like little feather dusters. There are red flower-like alcyonarians. These have multitudes of small red button-like flowers. There are many sorts of strange flower-like creatures. There are sea-spiders on long lanky legs. They walk about as if on stilts in the soft slimy ooze of the sea bottom. There are millions of queer blind fishes that live at the bottom of the great black salt basin of the sea.

81

THE APPOSITIVE: NOUN [64]

1. Oral Study

Mr. Brown, the butcher, Mr. Robinson, the postmaster, and Mr. Perkins, the saddler, are the committee for the picnic.

Which nouns could be omitted from this sentence without spoiling the sense? Why are these nouns used?

A noun placed after another to explain it is called an ***appositive***, or is said to be ***in apposition with*** it.

How are appositives punctuated?

In the following, name all the appositives, keeping with each all the words that modify it, and explain its use and punctuation:

IN THE GIANT'S CAVE

Odysseus, king of Ithaca, was one of the Greeks who captured Troy, the chief city of Asia Minor. After the war he was eager to return to his wife, Penelope, and his son, Telemachus. But the gods, the rulers of mankind, were angry with him and kept him wandering about the world for ten years. Once he and his men landed on an island inhabited by the Cyclops, a race of giants. They came to a dwelling, a deep cave in the side of the cliff, where Polyphemus, one of the giants, lived with his flocks of sheep and goats.

2. Board Work

Dictate to someone at the board the following, telling where commas should be inserted and why:

Polyphemus, the giant shepherd, was in the fields with his flocks and herds, giant sheep and goats.

The Greeks entered the cave, a lofty deep room. They found in it signs of habitation, a fire, pails of milk, baskets full of cheese, and pens crowded with lambs and kids.

Toward evening the master of the house, a giant with only one eye and that set in the middle of his forehead, came home. He carried a staff, a whole tree, with which he drove his flocks into their pens. Then he lifted a stone, a great weight for twenty carts or more, and blocked the mouth of the cave.

He made up the fire and saw the frightened faces of the Greeks.

"Who are you?" he shouted at them.

"We are Greeks, wanderers over the sea," answered Odysseus. "We ask of you food and shelter, the hospitality that the gods bid all men give to strangers."

3. Written Practice with Appositive Nouns

Write from dictation the continuation of the story, underlining the appositives and punctuating them correctly:

But the heart of Polyphemus, the Cyclops, was without pity. He answered: "Stranger, you are a fool to ask this. We, the Cyclops, rulers of this island, do not fear Zeus, the thunderer, or the other gods. We are stronger than they. But tell me where you left your stout ship."

Then Odysseus, the son of Laertes, answered falsely: "Poseidon, the earth-shaker, wrecked my ship, and cast her on the rocks of your home, this island. Only I and these few men, my crew, have escaped destruction."

The giant, cruel monster, answered not a word. He seized two of the sailors and dashed them to the ground as if they had been dogs. He tore them limb from limb, and ate them for his supper. The other Greeks wept, and prayed to Zeus, the king of the gods, to save their lives.

82

THE APPOSITIVE: ADJECTIVE

1. Review

How is a noun used in apposition? How is it punctuated? Write on the board a sentence containing a noun in apposition.

Read aloud the sentences on page 118, omitting all the appositives. Is the meaning spoiled or merely less complete?

An appositive is written as if it were a kind of afterthought, is always separated by a comma from the substantive that it explains, and unless it stands at the end of a sentence, is also separated by a comma from the rest of the sentence.

2. Oral Study and Board Work

In the paragraphs below, find examples of another part of speech used as an appositive:

The Cyclops, no longer hungry, lay down to sleep. Odysseus, grieving for the loss of his men, would have stabbed him as he slept. But he remembered in time that he and his men could not push away the great boulder, heavy as a house, which lay before the door.

When the dawn, rosy-fingered, crept over the world, the giant built a fire and milked his flocks. Then he, pitiless as before, devoured two more of the Greek sailors. Afterward the monster, whooping loudly, rolled away the great stone and drove his flocks out upon the hills.

But the Greeks, trembling and sorrowful for their comrades, could not escape; for Polyphemus rolled the stone back against the door.

An adjective following the substantive it modifies and separated from it by a comma is called an ***appositive adjective***.

Write on the board all the groups of words that you find used as appositives in this passage. Underline the principal word in each group. What part of speech is it? How is the group of words used as an appositive adjective punctuated?

Make a general rule for all appositives.

Read the continuation of the story below, omitting all the appositives:

Then the Greeks took a great club, tall as the mast of a ship, of green olive wood. They sharpened this and hardened it in the fire. With it they planned to put out the eye of the Cyclops, their cruel host, when he returned in the evening.

Toward evening the cruel giant, shepherd of many flocks, came back to the cave. He drove his animals, both sheep and goats, within. Again he seized two of the sailors, Odysseus' comrades, and cruelly devoured them.

Then Odysseus offered him wine, the sweet liquor that dulls men's wits, and when he was sleepy, said to him:

"Cyclops, you have asked my name, and I will tell it to you. But do you give me the gift due to the stranger. My name is Noman. All who love me, father, mother, comrades, call me Noman."

Write on the board the sentences with the appositives, punctuating them carefully.

When the work is finished, tell whether each appositive is a noun or an adjective and show how it is modified.

3. Written Practice with Appositives

Write from dictation the continuation of the story below, punctuating the appositives correctly.

When you have finished, make a list of all the groups of words used together in apposition. Underline the principal word in each group and write after it in parenthesis *noun* or *adjective:*

When he fell asleep, Odysseus and the Greeks, his dear companions, drove the sharp stake into his one eye and made him blind. He made

a hideous roaring that echoed among the rocks. He shouted to the other Cyclops, his friends dwelling near him in the caves. They came running and asked what ailed him.

"What is the matter, Polyphemus, my friend, that you cry out so in the night and keep us from sleeping? Is somebody stealing your flocks or murdering you?"

Polyphemus, the giant shepherd, answered from his cave, "Noman is murdering me! Noman is murdering me!"

Then they said, "If no man is murdering you, then you must be ill. Pray to Poseidon, your father, the earth-shaker, for help." So they went away.

— Adapted from the *Odyssey*.

83

FINISHING A STORY [65]

1. Correct English: *This, That, These, Those*

The words *this* and *that* and their plurals may be used as either pronouns or adjectives; but *them* is never anything but a pronoun:

Please pass me *those* books. Please pass *them* quickly.

Give two sentences, using *these* or *those* and *them* correctly. If everyone in the class says such sentences correctly and easily, pass on to the next paragraph.

The word *this* points out something that is *here*, and *that* something that is *there;* that is, *this* points out something that is nearer the speaker than what is pointed out by *that*. When you use *this* or *that*, it is unnecessary and wrong to add *here* or *there:*

This pen is mine; that is yours.

If there are any pupils in the class who say *this here* or *that there*, make up a game to help them get rid of the error.

Do not use the word *this* of a person or thing until you have explained whom or what you are talking about. Instead of "This girl went to this house and there she found this cat," say either "a girl," "a house," "a cat," or if you mean a particular girl,

house, cat, describe each a little, as: "A girl I know," "an old house," "a stray cat."

2. Class Talk [66]

Do you know how Odysseus and his men got away from the Cyclops? If you do, be silent while the other members of the class work out the ending.

When morning came, what did the Cyclops do? What would he expect the Greeks to do? How would he try to catch them as they went? How could they hide from him? How could they use the sheep to help them?

If the Greeks got out of the cave and felt very proud of their escape, what might they be foolish enough to do? Suppose the Greeks had shouted and taunted Polyphemus. What would he have done then?

3. Writing the End of a Story

Finish the story, writing in the first person as if you were Odysseus.

Tell your plan for getting away, and how it worked; what you did to make the Cyclops angry; and how you finally escaped. Make the danger so great that the class will think, when they hear your story, that the Greeks will be caught.

84

REVIEW OF ADVERBS [67]

1. Oral Study and Board Work

What is an adverb? What part of speech does it modify? Give examples.

Adverbs are used to modify two other parts of speech. Name the adverbs in the sentences below and the word each modifies:

The old man walks slowly.
The old man walks very slowly.
The old man is very slow.

What part of speech does each of these adverbs modify?

In the sentences below find all the words and groups of words used adverbially: that is, to modify (a) verbs; (b) adjectives; (c) adverbs. Write on the board troublesome sentences, underlining the adverbial element and explaining what it modifies:

THE DEEP SEA

The deep sea is very deep. Its greatest depth is measured by miles. In most parts it is more than half a mile deep. The highest mountain in the world could be sunk in the deepest part of the sea. Its top would be more than half a mile below the surface.

The deep sea is surprisingly strong. The mere weight of the water several hundred feet down crushes a submarine. Lower still it crushes anything that resists it.

The deep sea is terribly cold. Several hundred feet down, the heat of the sun disappears. The temperature remains always near the freezing point.

The deep sea is horribly dark. The only light comes from phosphorescent fishes.

The deep sea is utterly still. Only the slow polar currents are always creeping on their way to the Equator. Any sudden movement on the ocean floor would raise whirling clouds of deep ooze.

The deep sea is strange enough. Most of it is an incredibly vast plain. It is ten thousand miles long and ten thousand miles wide. Here and there is a high ridge of mountains or the cone of a volcano or a hole unimaginably deep. But most of the sea-floor is a great black desert of sand dunes buried beneath miles and miles of heavy salt water.

Yet in this desert there are living creatures innumerable. No hole is too deep, too dark, too cold, for life to dwell there. There are no plants among them; for plants cannot live without light. But many of the animals look and grow like plants, attached to one place.

2. Written Practice with Adverbs

Continue the work that you have been doing on the board, with the remaining paragraphs of the description:

And there are vast armies of hungry fishes in the bottom of the sea. They are always ready to devour everything in their way. These fishes

are curiously adapted to their dark home. Some of them have antennæ longer than their bodies. With these they feel their way about like a blind man with a stick. Many of them have very small eyes, or are totally blind. Some of them have little lanterns in their heads.

Countless millions of animals live in this almost freezing water. There are hundreds of them in a mere thimbleful of it. They are born and live and die miles from the sunny world above. Yet all these strange beings have an exceedingly important work to do. They make their living by keeping sweet and clean the black depths of water covering more than half the surface of the earth.

— Adapted from *The Wonder of Life*, by J. Arthur Thomson.

85

COMPARISON OF ADVERBS

1. Oral Study and Board Work

Give the adverbs that correspond to the following adjectives:

bold brave happy expensive good fast

Write on the board the comparison of these adjectives and their corresponding adverbs.

Make a rule for the comparison of adverbs ending in *ly*. Make a rule for the adverbs that are like adjectives in form. Make a third rule for irregular adverbs.

Choose from the following list of adverbs those that are also adjectives and make sentences showing both uses:

here	now	well	very	near
not	again	there	too	so
slow	then	often	everywhere	soon
quite	much	enough	never	always
today	dear	cheap	up	far
tomorrow	down	long	more	little
somehow	early	yesterday	loud	high
ever	scarcely	immediately	presently	fast

Which of the adverbs in the list cannot be compared?

Which are used only to modify adjectives or adverbs?

Write the comparison of the irregular adverbs in the list.

Although we may use almost any prepositional phrase as an adverb there are some groups of words which are used chiefly as adverbs and are thought of as if they were single words. Among these are the following:

at all	from above	in town
at home	here and there	now and then
at least	high and low	of late
at present	from below	more or less
before long	in conclusion	on hand
by and by	in front	on purpose
by far	in full	to and fro
face to face	in part	to some extent
far and away	in the beginning	up and down
far and near	in the future	without delay

Make sentences, using each of these adverbial phrases correctly.

Turn to some story and make from it a list of all the adverbs and adverbial phrases.

2. Written Practice with Adverbs

Choose ten words that may be used as either adjectives or adverbs, and write sentences showing both uses.

86

CORRECT ENGLISH: ADVERBS AND ADJECTIVES

1. Oral Study

Adverbs should always be placed as near as possible to the words that they modify.

Explain the difference in meaning between the following:

Tom only asked the price of it yesterday.
Tom asked the price of it only yesterday.

Both sentences are correct, but they mean entirely different things. They show that *only* should come immediately before the word or words it modifies.

In the following sentences, place *only* where it belongs. If it can be used in more than one place, explain the exact meaning in each case:

1. I took dinner once at her house.
2. She spoke of it once.
3. He thought how he might help his mother.
4. He spoke when it was too late.
5. Sarah borrowed money when it was necessary.
6. Babies creep when they are six months old.
7. Birds twitter in the early morning.
8. He stirred when she spoke to him.
9. The train was an hour late at Cleveland.
10. Change into the next car when the conductor tells you.

With other adverbs besides *only* it is necessary to be very careful about the position. Explain the difference in meaning that you find in each pair of sentences below:

I never told you to go.
I told you never to go.

She immediately said that she would come.
She said that she would come immediately.

He really thought he had finished his work.
He thought he had really finished his work.

I am never sure that she will come.
I am sure that she will never come.

I am not afraid to go.
I am afraid not to go.

Make other pairs of sentences of this kind, using the adverbs:

not	never	really	immediately	next
often	almost	even	only	quickly

In the answer to the question below, what is meant?

"Have you anything in your pocket?"
"Well, I have little in my pocket, but not exactly nothing."

What two words in the answer are negatives? When you use two negatives in the same sentence, what happens?

Use only one negative to make a negative sentence.

Answer each of the following questions with a negative sentence in two ways, repeating as much of the question as you can:

1. Have you anything to say?
2. Have you been anywhere in the country this spring?
3. Have you ever seen primroses?
4. Did you ever see anything so pretty as this?
5. Are you going to do any work this summer?
6. Will you lend such a careless boy your new rod?
7. Have you ever heard of anything to match this?
8. Have you a good bat?
9. Did you give your little brother a bat?
10. Did you see a policeman on the corner?
11. Have you seen a pencil anywhere?
12. Where are you going tomorrow?
13. Did you give the beggar something?
14. Do you see someone in the garden?
15. Did you buy anything at the store?
16. Have you any paste to spare?
17. Have you any relatives anywhere in Europe?
18. Have you heard anything of them lately?
19. Are you going anywhere in particular now?
20. Did you see someone pick up something from the road?

It is a very common mistake to use an adverb for an adjective after a linking verb that means to *look*, *seem*, *appear*, *feel*, *smell*, *taste*, and *sound*.

Answer the following questions, using an adjective after each linking verb:

1. How does your garden look this morning?
2. How does the water feel?
3. How does that rose smell?
4. How did the music sound last night?
5. How did you feel when you heard the good news?
6. How does it seem to be at home again?

7. How did you feel on the platform?
8. How did the singer look?
9. How does your new piano sound?
10. How does velvet feel to the touch?

Remember the difference in meaning and in use between *good* and *well*, and *bad* and *ill:*

"I feel well this morning," means "I am in good health."
"I feel good this morning," means "I feel that I am good."
"I feel bad (or ill) this morning," means "I feel sick (or ill)."

But *good* and *bad* are never used as adverbs. The adverbs that correspond to them are *well* and *badly.*

Answer the following questions, using *well* or *badly*, and repeating as many words of the question as you can:

1. How are your plants growing?
2. How does Julia skate?
3. How did Tom do his work?
4. How do the decorations suit the room?
5. How are things going at home?
6. How is your sister getting on with her music?
7. How do you like your work?
8. How do you like the country?
9. How did the tramp mow the lawn?
10. How does your new bicycle go?

Remember that *most* is used only to form the superlative of adjectives and adverbs, and should never be used for *almost.* Supply the correct word — *most* or *almost* — in the following:

1. Have you —— finished your work?
2. It is —— time to go.
3. I am —— anxious to hear from you.
4. It is —— ten o'clock.
5. —— everyone likes him.
6. The baby will go to —— anyone.
7. Are you —— ready?

Do not use the adverbs *awfully*, *dreadfully*, *horribly*, when you mean nothing more than *very:*

1. I am —— sorry to have hurt your feelings.
2. We had a —— good time.
3. It is —— late.

Make other sentences of this kind.

2. Written Practice with Adjectives and Adverbs

In some story find as many good examples as you can illustrating the work of this lesson. Copy the sentences containing them and explain why you have chosen each.

87

CITIZENSHIP ON THE STREET [68]

1. Class Talk and Board Work

Discuss the marks of good citizenship and bad citizenship as observed in streets, parks, and other public places.

Consider the citizen's duty with regard to (1) dangers, (2) nuisances, (3) cleanliness and neatness of public and private property, (4) devices for the convenience and welfare of the public, (5) lost, ownerless, or abused animals, (6) trees, grass, etc.

Draw a map of the neighborhood of the school and consider what you as a class can do to remedy bad conditions or to introduce improvements.

2. Debate

Debate whether or not there should be laws to punish people for throwing rubbish about the streets and for failing to keep their sidewalks clean.

3. Outside Work

When you go home tonight, ask some older person what can be done to bring about such improvements, and whose business it is to do it.

Report to the class tomorrow the main points of your conversation about this matter.

4. Writing a Business Letter

Write a business letter to the editor of some local newspaper, pointing out the results of your study of the neighborhood, and asking what could be done to get improvement. Sign as a class.

88

ADVERBIAL PHRASES [69]

1. Board Work

In the following sentence which phrase is used as adjective and which as adverb?

The Dyaks live on the island of Borneo.

What part of speech does the adverbial phrase modify? Which other parts of speech might an adverbial phrase modify?

From the description on page 123 copy on the board all the phrases used as adverbs, write opposite each the word that it modifies, and tell what part of speech this is.

Write also all the adverbs that you can change into phrases, and opposite each the phrase that means the same thing.

2. Written Practice with Adverbial Phrases

In the story on pages 118–9, find all the phrases used as adverbs. Copy each and write opposite it the word that it modifies and the part of speech that this word is.

89

ADVERBIAL CLAUSES [70]

1. Oral Study

In the second sentence below what group of words means the same as *here* in the first sentence?

Come here.
Come where I am.

Which of these two sentences is complex? What part of speech is the subordinate clause?

Make other sentences, using subordinate clauses beginning with adverbs and modifying the verb in a principal clause.

In the following sentences name all the adverbial clauses and tell what each modifies:

1. Come as soon as you can.
2. Come whenever you can.
3. Go when you please.
4. Go where you please.
5. Tell why you went so soon.
6. Tell how you came.
7. I will let you know when I am ready.
8. You play better than I do.
9. This box is larger than that one is.
10. I was here before you were.
11. A dog is more faithful than a cat is.
12. He speaks more boldly than he acts.

2. Board Work

Make a list on the board of words used to introduce adverbial clauses. Give sentences using each in this way.

What different parts of speech may adverbial clauses modify? Give examples.

Copy from a page of some story, in one column all the single-word adverbs and in another column all the adverbial clauses. See how many adverbs you can turn into adverbial clauses and how many adverbial clauses into adverbs, without changing the meaning greatly.

3. Written Practice with Adverbial Clauses

From some paragraph assigned copy ten adverbial clauses and write opposite each the word that it modifies, telling whether this is a verb, an adjective, or an adverb.

Then see how many of these clauses you can change into equivalent adverbial phrases beginning with a preposition.

90

PREPOSITIONS AND PHRASES [71]

1. Board Work

Write on the board a list of all the prepositions that you can think of.

Then use each of these in a sentence. Name the phrase that it helps to make, the object of the preposition, the word that the phrase modifies, and tell how the phrase is used.

The following are compound prepositions:

according to	by reason of	in opposition to
apart from	by way of	in place of
as for	for the sake of	in spite of
as regards	in addition to	instead of
as to	in case of	on account of
because of	in consequence of	out of
by means of	in front of	with regard to

Make sentences using each of these compound prepositions, and explain the phrases that they form as you did those made by simple prepositions.

2. Correct English: Prepositions

Two prepositions often confused are:

Beside, which means *by the side of:*

Sit *beside* me.

Besides, which means *in addition to:*

I gave her a book and a box of candy, *besides* other things.

Take turns making sentences, using first *beside*, then *besides*, correctly. See whether everyone can avoid mistakes.

Explain the difference in meaning between:

He walked *into* the river.
He walked *in* the river.

Make sentences, using the verbs *walk*, *creep*, *sail*, *fly*, and other verbs of motion, and the nouns *room*, *lake*, *house*, *yard*, and other nouns meaning place. Use first *in* and then *into* in the same sentence, and explain how the meaning is changed.

Explain the difference in meaning between the following:

We had not a dollar *between* us.
We had not a dollar *among* us.

Which of these prepositions refers to two persons or things only? Which always refers to more than two?

Make sentences, using pronouns as the objects of these prepositions in turn and see whether you can use them without a mistake.

The adjective *different* is always followed by the preposition *from*, and never by any other preposition. Finish the following sentences correctly:

1. Betty is very different
2. Roses are different
3. My brother is different
4. Pears are different
5. You are different

Make other sentences, using *different* and the correct preposition followed by a pronoun.

Use *upon* (not *onto*), and *off* (not *off of*):

Make sentences with verbs of motion and names of places, using *upon* and *off*. Practice as two teams and see who can score the most marks for good sentences.

3. Written Practice with Prepositions

Make a list of all the prepositions that you find in some paragraph assigned to you. Include compound as well as simple prepositions. Write with each its object and the modifiers of the object, so that you have the whole phrase together. Then underline the preposition and its object and write opposite them the word that the phrase modifies. Explain how the phrase is used in the sentence — whether as adjective or as adverb — and tell how you know.

91

CITIZENSHIP IN POLITICS [72]

1. Class Talk

Sum up what has been said earlier this year about the duties of the good citizen in private life. Then discuss what each good citizen should do for his neighborhood and for the country as a whole.

Consider especially two questions: (1) how one can vote intelligently, and (2) why everyone should pay his just share of the taxes.

2. Outside Work

Talk at home tonight about the government of your city or county. Find out whether it is good or bad, who the good or bad men in power are, and what is being done to improve conditions.

As soon as you begin to be interested in politics, you will find something to learn in almost every newspaper that is published. But you must remember that newspapers are not disinterested spectators of what is going on in the country. They are usually conducted for the support of a political party, or even of some special interest. One of the best ways of learning how to get at the truth in political matters is to form the habit of reading a newspaper published by each of the political parties. In that way you will learn to judge for yourself where the truth lies.

If you are leaving school now, it is particularly important that you should realize how much you can help or hurt your country.

3. Writing a Paper on Citizenship

Write a paper on citizenship, which you might be asked to read to a lower-grade room. Explain the duties of the good citizen according to the following outline:

I. In dress and habits
II. In the home
III. In the street
IV. In business
V. In politics

92

REVIEW OF CONJUNCTIONS[73]

1. Oral Study

What is a conjunction?

Name the conjunctions in the following sentences:

The president and vice-president are expected.
The vice-president, as well as the president, is expected.
Both the president and the vice-president are expected.
Either the president or the vice-president is expected.

What is the difference between the conjunction in the first sentence, and that in the second?

What is the difference between the conjunctions in the third and fourth sentences, and those in the first two?

What is the difference between the conjunction in the third sentence, and that in the fourth?

We call a conjunction that consists of more than one word a ***compound conjunction.***

The following are the commonest compound conjunctions:

as if	but that	in order that
as though	except that	in so far as
as long as	forasmuch as	in that
as soon as	inasmuch as	provided that
as well as	in case that	so that

When two conjunctions are used together, as those in the third and fourth sentences are used, we call them ***correlative.*** The principal correlative conjunctions are:

both	and
either	or
neither	nor
not only	but also
whether	or

Which compound conjunctions do you find among them? Which of the correlative conjunctions can be used alone?

The conjunction *and* is often used to connect the last two members of a series of words.

In which of the sentences below are four men mentioned, and in which are three mentioned?

The president, vice-president, secretary, and treasurer were elected by ballot.

The president, vice-president, and secretary and treasurer were elected by ballot.

In a series of words, when *and* without a comma is used between two members, it shows that these members either are one, or are much more closely connected than are the other members of the series.

Explain the use of conjunctions in the following:

We had salad, chocolate, and bread and butter.

How was the bread and butter served — separately or cut and spread, ready for eating? Who will write the sentence in such a way that it means served separately?

In placing correlative conjunctions, be careful to let each stand immediately before the words that it connects. In the following sentences, place *not only — but also* where they belong:

1. It is certain that the poor will suffer, the middle class will suffer.
2. It is certain that the poor and middle class will suffer, become rebellious.

Make other sentences, practicing this use.

2. Writing a Letter

Write a letter, describing a party, real or imaginary. Tell about many games that you played, and about different things that you had for supper. See how many different conjunctions you can use. Use at least one series, with *and* connecting two members. Use at least one pair of correlatives, and place them correctly.

Do not use *and* to connect your sentences.

93

INDEPENDENT ELEMENTS [74]

1. Oral Study

What are the two essential parts of every sentence? What other parts may be added? What do you call the subject substantive with its modifiers? the predicate verb with its modifiers?

There are words that may be used in the sentence without being subject, predicate, or modifier of either. If you suddenly prick or burn your finger, or knock your elbow, what two-letter word may you use to express your feelings? Use that word with a sentence stating that you have hurt yourself. Did you place any punctuation mark after the first word? What is needed?

Make a sentence telling your mother that you have hurt yourself. Did you use any punctuation after *mother?* What is needed?

Suppose that your mother asks you, "Did you fall?" Answer her with one word, besides her name. Then put this word and her name before a statement telling what happened. What punctuation marks are needed? Why? Which words might be omitted without leaving the sentence incomplete? How are they used?

Consider whether the words in italics in the sentences below are necessary to the meaning of the sentences, or whether they could be omitted, and still leave the sentences correct, though not so emphatic:

Oh! I have cut my finger.
Oh, Mother, I have cut my finger!
Yes, Mother, I have cut my finger.

In which sentence is there a word used merely to make the sentence more exclamatory? In which is there a word used to call the sentence to someone's attention? In which is there a word used to emphasize the sentence as a whole?

In the following sentences, how are the italicized words used?

Sea-nymphs hourly ring his knell — *ding dong!* —
Hark! now I hear them — *ding dong, bell!*

The words *ding dong*, used to imitate the sound of a bell, are used in the sentence as independently as if they stood alone.

Interjections, nouns used in address, the adverbs *yes* and *no*, and similar words, and words used to imitate sound or movement are called ***independent*** elements of the sentence. How should independent elements be punctuated? Look at the sentences, p. 137, to see. Which one is punctuated differently from the others?

You have long since learned to separate interjections, nouns used in address, and *yes* and *no*, from the other words in the sentence by a comma or commas. What new rule must you learn now to separate words used to imitate sound or movement? What do you call the marks before and after *ding dong*? Give a rule for punctuating words that have no construction in the sentence, but are used merely to make the reader imagine sound or movement.

In some long poem, find all the independent elements and explain the punctuation of each.

2. Written Practice with Independent Elements

Can you remember some special circus? or can you remember a visit to the park or the zoo when the animals were especially interesting or funny? If you remember either of these things, or any similar occasion, write a letter about it to some cousin or friend whom you know well, telling how delightful it was.

Use interjections as much as you wish, and repeat the name of the person to whom you are writing, in such sentences as, "Oh, Esther, I wish you had been there!" Imitate the sounds and the movements of the animals, using dashes to separate such independent words from the rest of the sentence. Pretend to answer questions in a letter received from your correspondent.

When the letters are read and talked about, see who has succeeded in using the greatest number of independent elements.

Vote which letter is best in form and appearance and which is most interesting in content.

94

CHOOSING WORK [75]

1. Class Talk

If you should begin work at the close of this school year, what should you try to do?

Write on the board a list of all the different kinds of work in your neighborhood that could be done by boys and girls just leaving school. Tell what you know about each: what the work is and how much training it requires; what the pay is and how it increases; and what opportunities there are for advancement.

Is it better to take work that pays very little at first but gives opportunity for training and leads to something much better, or to take work that pays better at first but leads nowhere? What are "blind alley" jobs? If it is necessary to go to work at once and to take such a job, what should be done to get away from it as soon as possible?

Suppose that when you leave school, you cannot at once find work, what should you do while you are waiting?

What chances are there in your neighborhood for learning more after you leave school? Are there night schools? trade schools?

If you go to work and do not like your work and still cannot for the time find anything better, what is it best to do? What ways can you suggest for making the work go as well as possible while you have to do it?

2. Debate

Debate whether or not it is best to take a poor job at once or to wait and prepare yourself for a better.

3. Outside Work

Get as much information as you can about opportunities for work in your neighborhood and bring notes to class so that you can discuss them.

4. Writing a Letter of Application

Choose the kind of work that you would like to do if you should leave school now. Write a letter of application to an employer who could give you work of that kind.

Exchange letters and read the one that comes to you as if you were an employer. Decide whether or not you would give work to the applicant whose letter you have read, and give your reasons.

95

REVIEW

1. Class Talk and Board Work [76]

If you were asked to make a little pocket grammar, putting into it only the rules that are most important for good English, what should you put into it?

During the class talk make notes on the board of the different rules that are decided to be most important. See how briefly and clearly you can state each.

Then discuss the errors that are still made by members of the class and note on the board suggestions for correcting them, or the correct forms themselves.

2. Writing a Pocket Grammar

Make the pocket grammar, folding the paper to be of the right size. In Part I, write the principal rules that you have learned this year with an example of each; in Part II, write suggestions for getting rid of the errors that you yourself sometimes make.

Part I should be the same in all the books; Part II should be different for almost every pupil.

3. Helping Your Neighbor

Exchange pocket grammars. Note errors in the one you examine, and suggest corrections and improvements wherever you can.

96

STUDY OF A POEM

1. Class Talk

Discuss the information about work that you have brought to class and decide which kinds of work are best to do, and how in any kind of work it is possible to begin at the bottom and work up to as good a position as one is fitted for.

2. Oral Study

Read aloud the little poem below:

It is not growing like a tree
In bulk, doth make men better be;
Or standing long an oak, three hundred year,
To fall a log at last, dry, bald, and sear:
A lily of a day,
Is fairer far, in May,
Although it fall and die that night;
It was the plant and flower of light.
In small proportions we just beauties see;
And in short measures life may perfect be.

— Ben Jonson.

Change the order of words in the poem so that it reads like prose. What do the last two lines mean?

Tell in a sentence the meaning of the poem. Discuss whether or not it is true that a person may be as happy and do as much good and get as much out of life if he plays a small part in the world as if he is an important person.

3. Debate

Debate whether or not it is well to continue at school as long as possible.

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VIEW OF WASHINGTON FROM AN AIRPLANE

PART V

1

THE VASTNESS OF THE UNIVERSE [77]

1. Class Talk

Study the picture on the opposite page and discuss what it shows. Where was the photographer?

Explain how the appearance of the world would change as the aviator flew higher.

Discuss the size of the world and its place in the Universe. Does everything seem to have a place where it belongs? How can you tell where you belong? How can you find your place?

2. Short Talks

Tell about some journey or some view that gave you an idea of the vastness of the world.

Make several headings; write these down in some definite order, so that the events you tell about will make a continued story, and the things you describe, a picture.

As you talk, try not to repeat yourself, or to waste words.

3. Class Criticism [78]

Decide (1) whether each talk should have been longer or shorter and what might have been added or omitted; (2) whether the speaker helped you to see and understand what he was describing and telling; (3) whether you could find a definite plan or order in what was said; and (4) whether the speaker was standing well and speaking so clearly that you could understand every word.

4. Writing a Summary

Write in one paragraph the ideas that impressed you in this lesson about the vastness of the universe and in another the thoughts that they gave you about your own life.

2

FINDING ONE'S PLACE IN THE WORLD

1. Class Talk

What is meant by the world's work? Why should everyone wish to have a share in that work? How can you find out what your part should be?

2. Short Talks

Write on the board a list of common occupations.

Talk over the kind of work that you plan to take up, telling the class what you know about it, and why you are thinking of it. Tell what you think you may like about it, and what you think you may not like.

3. Class Criticism

Ask yourself such questions as these:

1. Was the talk too long or too short? If so, what might have been added or omitted?
2. Were you persuaded that the speaker was wise in his choice?
3. Were his sentences well-made and emphatic?
4. Was his enunciation clear?
5. What can you suggest to improve his talk?

4. Writing a Summary

Write a summary of the most interesting talk.

Before you begin, make a brief outline, and follow it in writing your summary.

3

STUDY OF THE NEWSPAPER [79]

1. Class Talk

If you were asked to make a class or club newspaper, how should you set about doing it?

What editors should you need to appoint? What would be the duty of each?

What different departments should there be in the paper? How should you get material to put into each?

How many pages should you have? What material should you put on each?

What is the use of advertisements to the advertiser? to the editor? What two kinds of advertisements do you find?

Cut up the first page of some newspaper. See how many articles you can find that are about each of the following:

I. Foreign news
II. American news
  A. National
  B. Local
  C. From some other part of the country

When you have finished cutting up your page, make an outline on the board of the most important parts of the newspaper. You should have two main heads, and under each main head two or more subheads. Write roman numerals before the main heads and capitals before the subheads. Do not put periods after the heads and subheads.

What is news? Is it news that the class is having a language lesson today? Why not? Imagine a piece of news about the language lesson.

Among the following statements, choose the one that you would write about if you could write about only one:

A tabby cat was found in our room this morning.
We recited history as usual.

The wind last night blew in one of the windows, and scattered papers and tore maps.

John Smith has a bad cold.

Mary Smith has a new hat.

Our school burned to the ground last night.

Of these news items, which should you cross off as not important enough to mention at all? to which should you give one short paragraph? to which several paragraphs?

Make a list on the board of all the pieces of news about the school that you can think of now, and decide how much space should be given to each in the paper.

2. Writing a News Item

If possible, get another piece of news and write about it for tomorrow. See whether you can make your article just long enough to fit the importance of the news.

If you cannot get a fresh piece of news, write up one of those on the board.

4

STUDY OF THE NEWSPAPER

1. Class Talk and Board Work

If you have only one minute to look at the newspaper, how can you get the most important news?

A newspaper editor tries to tell as much news as he can in his ***headlines***. The reporter who collects and writes up the news tries to tell all the most important facts in his first paragraphs. He does this so that if his story is crowded out at the last moment by more important news that comes in just as the paper goes to press, the editor may cut off from the end of the article without interfering with the first part.

Study the most important article on the first page of any newspaper to see what this means.

BISON PAINTED ON THE WALL OF A CAVE IN THE STONE AGE

What is most important to know about events?

In the order of decreasing importance are the following:

What happened — the piece of news itself.

To *whom* it happened — you may know the people concerned.

Where it happened — the nearer it was, the more interesting.

When it happened — where were we at the time?

How it happened — all about it as if we ourselves had seen it.

Why it happened — the explanation of it and the possibility of its happening again.

What is the most interesting piece of news in your neighborhood today? Make up a news item about it, of not more than fifty words. Let someone write the article on the board, giving the information outlined above, according to the dictation of the class. When you have finished, make up headlines that you think would cause people to wish to read the article.

2. Writing a News Article

If you know another interesting piece of news, write an article about it like that on the board, but make it a hundred words. When you have finished, see whether you can cut it down to fifty without spoiling the sense.

Be sure to write it so that the last paragraphs can be cut off without spoiling it.

5

OUTLINES [80]

1. Class Talk

In a cave in Spain have been found interesting paintings of long extinct animals, and in the earth near by, bones of animals of the same kinds.

The men who made these paintings, like some savages living today, did not know the use of metals, and their tools were made of bone and of chipped flints. The age in which they lived is, therefore, called the Stone Age.

Describe how men must have lived before they knew the use of fire. Discuss food, shelter, weapons, clothes.

How could fire have been discovered? How did it change life and hasten civilization? How did men first think of cooking? How did they first cook? How did they learn to make cooking pots? How did they learn the use of metals?

How do you think men of the Stone Age could paint such pictures as that of the bison?

2. Talking from an Outline [81]

Compare the life in the Stone Age with life today in as many ways as possible. Before you begin to talk, note your points of comparison on a slip of paper. Arrange in a good order such facts about the men of the Stone Age as these:

How they dressed
What they lacked that we have
What they ate
How they amused themselves
What their homes were like
What they may have enjoyed that we lack
How they kept well
How they expressed their thoughts

3. Debate

Debate the question whether or not our civilization is in every way an improvement upon primitive life.

4. Writing a Story

Write a story, using either of these two outlines:

1. Pretend that you went to a cave of the Stone Age, and fell asleep there; and that in your dreams you visited these ancient people. Tell what you saw and did, and make your story as exciting as you can. At the most thrilling moment, tell how you waked up, and found that you had been dreaming.

But do not suggest that you were dreaming until the moment when you speak of waking up. Keep this as a surprise.

2. Pretend that you have a sailor uncle, that in a remote corner of the world he found a tribe still living as the Stone Age people lived, and that he brought one of these men home with him to your house. Tell what the man said about our way of living, and how he behaved.

6

PARAGRAPH AND TOPIC SENTENCE [82]

1. Oral Study

Give all the rules you know for writing paragraphs.

Use the Index to make sure that you have omitted none.

Turn to your history lesson and study the sentences in ten paragraphs. Tell about each:

(1) The number of sentences in it

(2) The subject of the paragraph

(3) The relation of each sentence to the paragraph

Very often one sentence in a paragraph tells the subject or topic of the paragraph. Such a sentence is called a ***topic sentence.*** Give the topic sentences that you find in the paragraphs you have been studying. If you find a paragraph in which the topic sentence is not expressed but understood, supply it and show that each sentence in the paragraph tells something about the topic sentence.

2. Board Work

Write on the board each of the following as a topic sentence, and make up for each a paragraph in which every sentence shall say something about the topic:

1. An automobile is a very complicated structure.
2. Our theory of democracy includes several important principles.
3. In window boxes only a few plants are entirely successful.
4. An Eighth Grade class should set the pace for the entire school in several ways.
5. A program for improving the appearance of a city means work in many directions.

3. Writing Paragraphs

Write two paragraphs on what your class could do to improve the neighborhood of the school. In the first, tell what nuisances you should prevent or try to prevent, and in the second, what improvements you could introduce or suggest.

When you have finished, look to see whether every sentence belongs in the paragraph where you have written it.

7

REVIEW OF PERSONAL LETTERS [83]

1. Class Talk

Consider whether each of the following subjects could be made interesting in a letter, and if so, how and under what circumstances: the weather; illness; pleasant things that have happened to the writer; unpleasant things that have happened to the writer; the way the writer's life goes on day after day; political news; books the writer has been reading; neighborhood news and gossip; grouches; jokes; the writer's plans and hopes.

Discuss the statement: A personal letter is talk on paper.

Discuss the following points with reference to letters:

Lined paper; an envelope that does not match the paper in size, shape, or kind; colored paper; gilt-edged paper; paper with a printed or stamped initial on it; scented paper; faded ink; colored ink; a scratchy pen; no margins; narrow margins; uneven margins; crooked lines; words run together; letters belonging to the same word separated; no dots for the *i's* or crosses for the *t's*; long strokes of *h*, *l*, or *k*, running into long strokes of *g*, *y*, and *z*; pages covered in this order: 1, 4, 2, 3; pages 2 and 3 written crosswise; the close *Sincerely*, or *Truly*, or *Very truly*, or *Respectfully*, or *Very respectfully;* the greeting *Dear friend;* an undated letter; the use of the word *kindly* in "Thank you kindly," or "I request you kindly."

2. Writing an Amusing Letter

Write a letter that would entertain an invalid. Tell about the amusing sides of school life and try to make your correspondent laugh.

8

REVIEW OF SENTENCE FORMS [84]

1. Oral Study and Board Work

In how many ways can the words — *rain, fallen, has* — be arranged to make a sentence? What different kinds of sentences have you made? Define each.

Change into questions the following:

1. He sees an airplane.
2. He saw an airplane.
3. He has seen an airplane.

What changes took place when the statements were made into questions?

What do you notice about the position of the subject in each of the following sentences?

Who saw the airplane? Did you see it? Did you?

Make a rule for the position of the subject in questions.

Explain the difference between the following sentences:

I have seen airplanes. I have not seen airplanes.

What names are used for these two types of sentences?

What other adverbs besides *not* can you think of that change an affirmative sentence into a negative? Write a list of them on the board. Then write six affirmative sentences about the weather today, and write after each its negative form.

What is the most important rule in regard to the use of negatives in a sentence?

2. Written Practice with Negative Contractions

Make a list of the contractions of the following words with *not*:

have	has	had	can	shall
will	is	are	would	should
could	ought	may	must	dare
was	were	might	need	do

Write twenty questions about the news of the day, using these auxiliaries contracted with *not*.

9

REVIEW OF CAPITALS

1. Board Work

In this book you will find a summary of rules for capitals. Find it by means of the Index. Then take some book assigned and see how quickly you can find examples of each of the rules. As soon as you find a good example, write the rule and the example on the board.

For each of the following words write on the board two sentences, using it in one as a proper noun or adjective and in the other as a common noun or adjective:

north	president	river	church	democratic
war	southern	states	room	mother
school	number	birthday	age	treaty

2. Written Practice with Capitals

Write a paragraph, using your history if you wish, about the most important governing bodies and officials in the United States Government.

Then write ten sentences, using one or more of these names in each as proper nouns.

10

REVIEW OF FORMS FOR BUSINESS LETTERS [85]

1. Class Talk and Board Work

Put on the board a sketch of the arrangement of a business letter and of an addressed envelope.

How does a business letter differ in form from a personal letter?

What kind of paper should be used? of envelopes?

What reason is there for getting the whole letter on one sheet of paper?

What reason is there for not writing on both sides of the paper?

What advantage is there in using the typewriter? If you have no typewriter, what rules with regard to writing must be carefully observed? What about ink? margins? spacing between words? between lines?

What about paragraphing? punctuation? spelling? capitals?

In the letter plan on the board, is the heading correctly placed and punctuated? Is the address correctly placed and punctuated?

In replying to a business letter, how can you be sure of getting the address correct?

Are the greeting, close, and signature on the board in good form?

What greetings are used in writing to a firm or corporation? to a firm of women?

Is the envelope on the board correct in every way? Has it the return address printed in the right place? Why is it advisable to have the return address always on the envelope of a letter?

2. Answering a Business Letter

Write an answer to the following letter as if it were addressed to yourself. If you think you would like to do such work as is proposed, write a letter asking for more details about it. If you could not undertake the work, give your reasons.

If only ten agents were needed, vote which of the class, judged by their letters, would be chosen. Then improve the other letters.

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Incorporated 1776

WASHINGTON, D. C.

November 1, 1921

Miss Isabella Ferdinand
1492 Columbus Street
St. Augustine, Florida

Dear Madam:

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Very truly yours,
THE UNCLE SAM PUBLISHING COMPANY
per A.B.

11

STUDY OF A POEM [86]

1. Silent Work

After the poem below has been read, sum up the story in a sentence:

A DUTCH PICTURE

Simon Danz has come home again,
From cruising about with his buccaneers;
He has singed the beard of the King of Spain,
And carried away the Dean of Jaen
And sold him in Algiers.

In his house by the Maese, with its roof of tiles,
And weathercocks flying aloft in air,
There are silver tankards of antique styles,
Plunder of convent and castle, and piles
Of carpets rich and rare.

In his tulip-garden there by the town,
Overlooking the sluggish stream,
With his Moorish cap and dressing-gown,
The old sea-captain, hale and brown,
Walks in a waking dream.

A smile in his gray mustachio lurks
Whenever he thinks of the King of Spain;
And the listed tulips look like Turks,
And the silent gardener as he works
Is changed to the Dean of Jaen.

The windmills on the outermost
Verge of the landscape in the haze,
To him are towers on the Spanish coast,
With whiskered sentinels at their post,
Though this is the river Maese.

But when the winter rains begin,
  He sits and smokes by the blazing brands,
And old sea-faring men come in,
Goat-bearded, gray, and with double chin,
  And rings upon their hands.

They sit there in the shadow and shine
  Of the flickering fire of the winter night;
Figures in color and design
Like those by Rembrandt of the Rhine,
  Half darkness and half light.

And they talk of ventures lost or won,
  And their talk is ever and ever the same,
While they drink the red wine of Tarragon,
From the cellars of some Spanish Don,
  Or convent set on flame.

Restless at times, with heavy strides
  He paces his parlor to and fro;
He is like a ship that at anchor rides,
And swings with the rising and falling tides,
  And tugs at her anchor-tow.

Voices mysterious far and near,
  Sound of the wind and sound of the sea,
Are calling and whispering in his ear,
"Simon Danz? Why stayest thou here?
  Come forth and follow me!"

So he thinks he shall take to the sea again
  For one more cruise with his buccaneers,
To singe the beard of the King of Spain,
And capture another Dean of Jaen
  And sell him in Algiers.

— Henry Wadsworth Longfellow.

2. Class Talk

Discuss the poem and explain it in the light of everything that you know or can find out about Holland.

Explain why Rembrandt is mentioned and find out all you can about him. Find copies of some of his pictures if you can.

Study in the context all words that you do not understand or that have little meaning for you. Consider what other words come nearest in meaning to these. Use the dictionary only when you have done all you can without it.

3. Board Work

Make two lists on the board: one of all the words in the poem that tell something about Holland; the other of all that tell about Spain and places near it.

Contrast Holland and Spain (1) as the poem tells about them and (2) as you have learned about them elsewhere.

4. Writing a Description

Write in your own words a description of Danz's life at home. Use as many as you can of the words that you have just studied.

12

REVIEW OF TOPIC SENTENCE[87]

1. Oral Study and Board Work

In some passage assigned name the topic sentence if it is expressed. If it is not expressed, name the subject of the whole paragraph and make a topic sentence to express it. As each sentence is found or made, write it on the board, and show how the other sentences tell more about the same topic.

2. Short Talks

Give a talk in one paragraph, using one of the following sentences as your topic:

1. I once took an interesting trip.
2. I know a soldier who went to France.
3. I am very fond of a baby in our street.
4. Our grocer keeps several kinds of dried fish.
5. I saw an animal do an amusing trick the other day.

3. Writing from an Outline

Make an outline in at least three parts, of one of the following subjects, using a roman numeral before each part. Then write about it, following your outline:

1. A Day's Fishing
2. The Swimming Hole
3. A Fire that I Saw
4. An Accident that I Saw
5. A Narrow Escape
6. Our Sunday School Picnic

13

VOCATIONS: SAILORS AND FISHERMEN [88]

1. Talking from Outlines

Have you ever known a sailor or a fisherman? Make notes of the principal things that you remember about him, so that you can tell the class. If you have never known one, use the index to your geographies to look up these two occupations, and see how much you can find about them.

When you have found out all that you can in a few moments, take turns putting together your knowledge. You might follow this general outline:

1. Different kinds of vessels and how each is used
2. Different ranks of sailors and the work that they do
3. The principal parts of a merchant steamer and what each is for

FISHERMAN'S BOAT

When you have talked about ships and sailors, find out and talk about fishermen in the same way, making your own outlines. See how much you can learn merely by putting together what each of you knows or what you can all find out from books.

2. Debate

Discuss the advantages and disadvantages of the sailor's life; the fisherman's life.

3. Writing your Point of View

Write whether or not you would like to be a man engaged in one of these occupations, or the wife of such a man. Give all the reasons you can think of for your opinion.

14

REVIEW OF SUBJECT AND PREDICATE [89]

1. Oral Study and Board Work

In some passage assigned name first the complete subject, then the complete predicate, of each sentence in the first three paragraphs.

Then go to the board and write the sentences in the next three paragraphs, a sentence at a time. As each sentence is written, draw one or two perpendicular lines to set off the complete subject from the complete predicate, and underline the subject substantive and the predicate verb.

2. Written Practice with Subject and Predicate

Copy three more paragraphs, a sentence at a time, marking all the subjects and predicates as you marked those written on the board.

15

STUDY OF A STORY [90]

1. Silent Work

Read the following as quickly as you can and be ready to state the point of it in a sentence:

THE LITTLE BROWN OWL

One morning, as the Indian boy Francesco walked along, spade on shoulder, he was wishing he might find a treasure in the ruins. Just then an owl — the little brown owl of the desert — flew up at his feet, and alighted upon a wall a few rods away. How his little sister would like it for a pet! He crept softly behind the wall. As he was about to clap his hat over the bird, it fluttered on a little farther. A dozen times he almost had it. A dozen times it fluttered away.

At the foot of an adobe wall sixty feet high, the little bird settled upon the edge of some deep-sunken rooms in a great ruin. Francesco scrambled down and stole out along the parapet. Suddenly reaching up, he caught the astonished bird by the wing. But he had forgotten its beak and claws, which the field mice know only too well. As they hooked savagely into his brown fist, he drew back sharply, lost his balance, and fell sprawling into the great cell twenty feet below.

Luckily he fell on a heap of sand. For a few moments he lay half stunned. Then he gathered himself up and looked about him.

The owl was still in his hand, held by the obstinate clenching of its own curved claws. He unhooked them painfully, one by one. Then he tore a tatter from his shirt to tie together those mischievous feet. He anchored his prize to a clod of adobe.

He saw that he had walked into a bad trap. There were no doors or windows in that cell. Clearly the ancient people had climbed down by means of ladders. How was he to climb up twenty feet without one? He screamed at the top of his lungs. His voice did not seem to rise at all out of that sunken chamber. With the help of his spade he might cut steps in the adobe, or slowly burrow his way through the eight-foot wall. But he could see his spade on the ledge above, still leaning against the parapet. In chasing the owl he had wandered far from his place of

work. It would be hours before he was found. Meanwhile, he would die of thirst. His mouth was parched already.

The owl was to blame for it all! He started up angrily to throw a clod of adobe at it. But his hand dropped. "No," he thought, "Mother says that the birds, too, are the children of God, and that He loves best those who are good to them. Perhaps I am being punished for catching it. Poor little thing! We are both prisoners."

The owl did not seem to mind. It sat bunched upon its tethered feet, blinking at the boy. It looked very grave, very wise. It must know much about ruins. Here it had lived, and its people very long ago. Perhaps it knew all about hidden treasure.

Suddenly the little bird turned its head down one side, looking at him soberly along its shoulder. He asked, "Do you know, Friend Owl?"

At this question the owl turned its head down upon the other shoulder, and looked wiser than before. "Surely you do know! But where is it?" asked the boy. "Tell me, Friend Owl!"

But the owl said nothing. It gazed at Francesco very seriously for a moment. Then turning its head as if upon a pivot, it began to spruce up the feathers upon its back. It seemed to say, "Find out for yourself."

"How convenient," thought Francesco, "to be able to turn one's head around and look straight behind! What is he looking at? What is that round place in the wall where the adobe is yellower than elsewhere?"

Rising, he passed his hand over the place. Clearly it was a patch. He picked at the edge. A pebble came out, showing a small crevice behind. Apparently a deep hole had been filled up there.

Francesco's eyes waked up. "Why did the owl sit just here?" he asked himself. "Oh, if I had my spade, I could see what is there!"

He pried and pulled and pounded in vain. His fingers grew sore and his fists badly bruised. But the adobe was stubborn.

He picked up a big lump of clay and flung it up at his spade. It struck the shelf where the spade was standing. A little stream of sand fell with the missile. He flung again and again. Each time more sand came, together with the lump of adobe. Again and again he threw. Finally, the sand began to fritter down of its own accord. The undermined shovel began to creep, stopped, slid a little, and at last pitched and fell at Francesco's feet.

With his spade he jabbed at the adobe patch in the wall. Hard

lumps showered down upon his bare toes. In a few moments he had dug out a smooth-rimmed opening, just large enough to let him thrust in his arm. It was like a bird's nest, small outside but spacious within.

First he drew out a handful of beautiful yellow floss. "Only wool!" he exclaimed, disappointed. "Why should they hide that?"

He felt again, and drew out a long, narrow bundle of cloth — of wonderful old Peruvian cloth, as soft and as strong as silk, woven with strange figures of gods and men and beasts.

"Ay, that is more precious," he cried softly. "But why is it so heavy? Perhaps it is wound about a stone."

Very carefully he unwrapped it so as to break none of the bright threads. With the coming off of the last fold, he fell on his knees in the sand, and cried and cried and cried. He had found, not a stone, but two ancient statues all of gold and silver.

Hours after, a traveller, exploring the ancient ruins, found him fast asleep, hugging a treasure of silver and gold.

With his precious find and his spade he was drawn up to the surface of the ground. Then he insisted upon going down again for the little owl. He untied its feet, saying, "God our Father sends us many friends. The owl brought me here and showed me the place, and made us all rich. Good-bye, little owl, and thank you!"

With that he opened his hand and let the bird fly away.

— Adapted from *The Enchanted Burro*, by C. F. Lummis.

Tell in a sentence the story of Francesco. What event begins the story? What ends it? Why did Francesco try to catch the owl? Why was it right that he should set the owl free?

Tell in five or six short sentences the whole story, showing by the way you connect them how each helps the story to move on from its beginning to its end. Use *because* whenever you can, to show how one part depends upon another.

2. Short Talks

Who has had a bad fall, or some other accident? Tell the class about it. Would it have made a story? Why or why not?

3. Writing a Story in a Few Words

Write the story of Francesco in about 100 words, trying to put in all the important events, but omitting the conversation.

16

WORD STUDY

1. Oral Work

How did Francesco go behind the wall? Suppose the word had been *crawled?* Which of these words means to go on hands and knees? What would *stole* have meant? *sneaked? slipped?* What similar words do you think of? Explain what each means.

How did the owl move away? Suppose the word had been *flopped?* What would have been meant by *flapped? flew?*

What is *adobe?* Look up its pronunciation and definition in the dictionary. In what kind of country is such material used?

How did Francesco capture the owl? What is the difference between *clapping*, *throwing*, *tossing*, *hurling*, and *flinging* a hat?

How did Francesco get near the owl? What is the difference between *scrambled*, *slipped*, and *slid* down?

How did he go along the parapet? Why would none of the similar words named above do here?

Why would not *glided* have done as well as *stole?* Which of these words do you use with *skates?* Why?

Find another word for *beak*. Name some birds that have *beaks* and some that have *bills*.

What other word might have been used for *sharply?* Which of the two words means the quicker movement?

How did Francesco fall? What other words might have been used to describe his fall? Show on the board how *sprawling* looks.

Who has been *stunned* by a bad fall? How does it feel? How does it feel to be *dazed?*

How did Francesco get up? In what other way might you say

he got up? What is the difference between *gathered* and *picked* himself up? Which word means that he took more time?

How were the owl's claws *clenched* in the boy's hand? Why? How did he get them out? Why?

What is meant by calling the owl's feet *mischievous?* Look up the word *mischief* in the dictionary and find out what it meant originally.

What is a *clod?* How did Francesco *anchor* his prisoner?

Three paragraphs lower, what other word might have been used for *bunched?* Explain the difference in meaning. What does a bird do to look *bunched?*

How did the owl look at the boy? What is the difference between a *blink* and a *wink?*

How did the owl turn its head? Who will make a *pivot* of a pencil and a piece of paper? Look in the dictionary for a picture of the kind of pivot used in machinery.

What short word means almost the same as *crevice?* How are both words different from *slit?*

What does *pried* mean? What did Francesco pry with?

What did he throw at the shovel? What other word has been used for *lump?* What is the difference between them? Which can be used for sugar? Which is used of earth only?

Why is not *tossed up* as good as *flung?* What was Francesco trying to do?

What is a *missile?* Guess from this sentence alone what the word must mean. Look it up and see whether you were right.

How does sand *fritter?* How is *frittering* different from *sifting?* Why could it not have *sifted* here?

In what three ways did the shovel come down? Why would not *rolled* have done as well? What is the difference between the *pitching* and *rolling* of a ship?

How did the adobe come down? What other words might have been used? How about *sifting? pattering? pounding? rattling? frittering?*

2. Written Word Study

Make a list of ten interesting words in the story of Francesco. Write their meanings and use them in sentences.

17

REVIEW OF COMPOUND SUBJECT AND PREDICATE [91]

1. Oral Study and Board Work

Read and describe the complete subject and complete predicate of the following sentence:

Boxes and barrels crowd the rooms and stand on the porch.

How is the following compound subject different?

A box or package is waiting for you.

Describe the complete subject and predicate of the following:

On moving day, boxes, barrels, crates, chairs, and bird-cages crowd the rooms, stand on the porch, and decorate the lawn.

The chief thing to remember and be careful about in connection with a compound subject is that it may call for a verb in the singular or in the plural. Finish the two sentences below, making the verbs agree with their compound subjects:

Both Townsend and Carpenter —— mistaken.
Either Townsend or Carpenter —— mistaken.

Make a rule for the agreement of the verb with the compound subject.

Write on the board the personal pronouns. Then use *and* to combine them in pairs in all possible ways, so as to make compound subjects. Be careful to get the pronouns always in the right order. Write each pair on the board and make it the compound subject of a sentence.

Now combine the pronouns again, using *neither — nor*, or *either — or*, to make a compound subject.

Write on the board sentences using compound subjects connected by these words.

When will the verb of such a subject be singular, and when plural?

In the passage below explain the compound subjects and compound predicates:

Most men and women never learn to read. They pick up a book, turn the pages, look at the words, but they do not read. Reading means thinking and living. The good reader keeps his mind wide awake, judges as he reads, and hurries or lingers, according to the book. Great books must be read slowly. Each sentence, phrase, even word, perhaps, needs to be thought about. Books that are not great, magazines, and newspapers should be read rapidly. A good reader has almost as many speed gears in his mind as there are books. He picks up a book, turns the pages, and decides whether he will read it quickly or not. A poor reader reads a sentence at a time. A good reader reads a paragraph or even a page almost at a glance, and knows what is in it. By learning to read good books well, we strengthen our judgment, raise our ideals, and add greatly to the pleasure of living. Attention, concentration, and the deliberate effort to read faster without losing any of the meaning are some of the ways to learn to read well.

2. Writing Compound Subjects and Predicates

Look up in your dictionary and the index to your geography the following articles of food: coffee, tea, salt, pepper, sugar, cinnamon, mustard, ginger, mace, cloves, allspice, tapioca, rice, sago, cornstarch, macaroni, chocolate, and vanilla. Then write sentences explaining what they are, where they come from, and how they are prepared for use. Combine into one sentence several things that come from the same plant, or a group of things that are prepared in the same way.

When you have finished, underline all the compound subjects and predicates that you have used. See whether by combining some of your sentences you can use still more.

18

VOCATIONS: FARMING

1. Class Talk and Board Work

If there were no farmers in the world, how should we live? Describe different races of men who have lived without farming.

Describe the farmer's year in your neighborhood. Tell what his principal work is during each season.

Describe the year of the farmer's wife, telling what she does during the different seasons.

What are the most important farm products raised in the different parts of our country? What becomes of them all?

What differences can you think of between farming today and a hundred years ago? Speak of machinery, roads, and means of communication.

Working together, plan a small model farm with farmhouse, barns, stock, and garden. Decide how near it must be to a town and station; what woods and water should be on the land; how

much ground should be given to the garden and orchard; what should be grown for home use; what animals should be raised; and how the house should be built to be comfortable and pleasant. Draw plans on the board to illustrate your ideas.

2. Debate

Debate this question: A good farmer does more for his country than a good salesman or factory worker.

3. Writing a Paper on Farming

Write a paper on: "What I Should Do if I Had a Farm."

19

REVIEW OF COMPOUND SENTENCES [92]

1. Oral Study and Board Work

Explain the difference between the sentences below:

1. Every farmer should have a wood lot and should know how to make it pay.
2. Every farmer should have a wood lot and he should know how to make it pay.

What is the difference between a compound sentence and a simple sentence with compound subject or predicate?

What are coördinate clauses?

Then what must ***coördinating conjunctions*** be?

Write on the board a list of the chief coördinating conjunctions, and after each a sentence in which it is used.

Look in some story for compound sentences. Write each on the board as it is found. Draw lines before and after the conjunction, and underline the simple subject and simple predicate in each clause, thus:

My brother studied farming | and | I shall study domestic science.

In the passage below, explain the compound sentences:

All country people may have something of the city today; but millions of city people never learn the joy of the country. The farmer works hard; but his labor is not monotonous drudgery. His work depends upon the seasons; it varies with the time of day. For a few hours he may be mowing; then the machine breaks down and he turns blacksmith; later still, he becomes dairyman, farrier, harness-mender. He may be without special luxuries, but he has the best of all luxuries, freshly gathered fruits and vegetables, and fresh milk, unknown to city dwellers. He may lack the excitements of the city; but what other man is so free? He is free to take part in town meetings; he is far more likely to hold office than in the city. He works hard; but his rewards are among the greatest — a strong, healthy body and a cheerful spirit.

In the following compound sentence, what word is omitted?

Jack told Helen, and Helen me.

In the following sentence, explain why the second verb cannot be omitted:

Harry takes drawing, but I take singing instead.

Write on the board five compound sentences that can be made *elliptical* by omitting the second verb and five that cannot.

Make a rule for omitting a verb in a compound sentence.

2. Writing an Explanation

If you had a quarter of an acre of garden ground given to you, what should you grow, how should you make sure of getting the best results, and what should you do with the crop? Explain fully how you would go to work and how much return you would expect to get from the land.

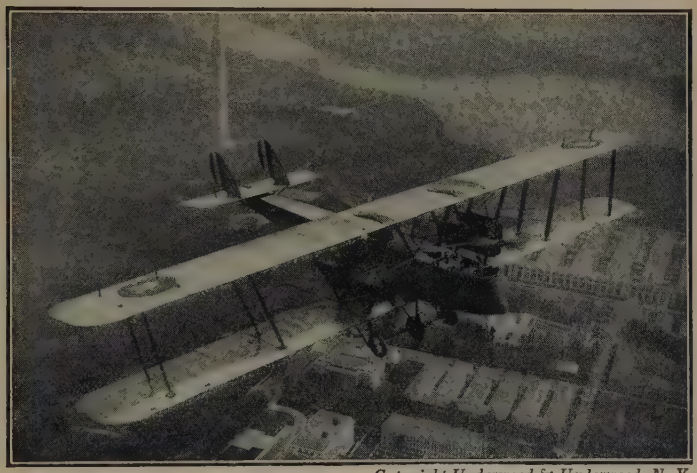
Read your work and mark each compound sentence by underlining the clauses and drawing lines before and after the conjunction. If you have not written any compound sentences, change several of your sentences to make them compound.

20

STUDY OF A PICTURE

1. Class Talk

Get ready to write a description of this picture by making lists of things that you notice in it. Begin with the airplane, and



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name all the parts that you see. As you do this, answer the following questions:

How many planes has the machine — one or two? How are they fastened together?

Where are the engines? Where are the gasoline tanks? How many engines and tanks can you see?

Where does the aviator sit? How does he steer? Where are the propellers by which the machine is moved?

How is the plane marked so that friend or foe would know it?

What are the little wheels below used for?

About how high up in the air is the airplane — hundreds of feet, or thousands? Why do you think so?

Where is the plane flying? over what kind of buildings?

What is the tall column in the distance? What do you see beyond it?

Where was the photographer when he took this wonderful photograph?

2. Board Work

Write on the board an outline for a description of the picture. Use roman numerals for the main divisions, and capitals for the subheads.

3. Written Description

Write your description of this photograph, following the outline on the board.

21

ORGANIZATION [93]

1. Oral Study and Board Work

Work together to plan a paper on Polar Exploration. What shall be the main heads? Shall you divide them into subheads according to the times when the different explorations were made, or according to the countries that sent the expeditions, or according to the men who made the discoveries, or on some other basis? Write on the board different plans and decide which is the best among them.

Then look up the subject in whatever books you have, using the indexes, and see whether what you read can be discussed under the outline on the board that you have chosen as best. If not, change the outline until it suits the material. If you have no special books on the subject, see how much you can find out from your geographies and from the encyclopedia.

When you have found out as much as you can in the time, make a complete outline on the board under the two main heads that you have chosen.

Be careful to keep the same margin for your I and your II, and a wider margin for all your letters, and to put a period after each figure and letter, but not after the headings themselves.

2. Writing from an Outline

Write the paper. Be sure to follow the outline on the board.

22

ORGANIZATION (Continued)

1. Oral Study and Board Work

What is an outline? Why do we make outlines? Show that a bad outline is useless.

The first thing to remember about an outline is that it should always have at least *two* heads. It may have as many more as are needed; but it cannot have less than two. You cannot cut an apple into only one part. Nor can you divide a subject into only one part.

For the same reason, every head that is divided at all must have at least two subheads.

Give the main divisions of each of the following subjects, and write them on the board with roman numerals before them:

1. What I Study This Year
2. The Books I Have Read Outside School This Year
3. The Outdoor Games I Like Best
4. The Origins of the Principal Holidays
5. The Principal Departments of our Government
6. The Principal Trades and Occupations in my Neighborhood
7. The Most Important Inventions of the Last Hundred Years
8. Where Good Citizenship Shows
9. Good Manners
10. Why I Like a Certain Book

When you have written the main heads of each of these subjects on the board, and have corrected and improved these as much as you can, make subheads — not less than two — under each main head.

2. Writing from an Outline

From among the subjects outlined on the board, choose one that interests you, and write a paper about it. Be sure to follow exactly the order of the heads and subheads in the outline.

23

REVIEW OF COMPLEX SENTENCES [94]

1. Oral Study

How are the clauses of a complex sentence different from those of a compound sentence? What names do we give to the clauses of a complex sentence? Explain the difference between them.

Write on the board a definition of a principal clause and of a subordinate clause. Then write a complex sentence, drawing two lines under the principal clause and one line under each subordinate clause, thus:

When vacation comes, we shall all go to the country if we can afford it.

In this sentence what words are used to begin the subordinate clauses? What other words [95] of this kind do you know? List them on the board, writing after each a short complex sentence in which it introduces the subordinate clause.

Explain the use of each of the italicized words in the questions and answers below:

Who is it? I know *who* it is.
Whom did you say? I don't know *whom* I said.
Whose hat is this? I don't know *whose* it is.
What shall I say? Say *what* you please.
Where are you going? I am going *where* it is warmer.
Why are you going? I have told you *why* I am going.
When shall you return? I shall return *when* Mother does.

The word *that* is used in four ways:

1 and 2. As a demonstrative adjective or pronoun; that is, to point out a person or thing:

I like *that* chair. I like *that*.

3. To introduce a subordinate clause and join it to the rest of the sentence:

I know *that* this is true.
It is a pity *that* it is true.
That it is true is a pity.

4. As a relative pronoun: The book *that* I am reading is *Ivanhoe*.

2. Board Work

Turn to a story in your history or some other book and find all the complex sentences. Write each on the board, drawing one line under each of the subordinate clauses, and two lines under the principal clause. Name the subordinating conjunctions.

3. Written Practice with Complex Sentences

Copy from an assigned passage all the compound sentences that you find, and change as many of them as you can into complex sentences, underlining them as you have been doing.

24

FINISHING A STORY [96]

1. Silent Work

As the quotation from "The Purloined Letter" is read, make brief notes of all the places that were searched.

2. Class Talk

What kind of place did the chief of police overlook — a very secret place, or a place so open to view that he did not give it a second thought?

Decide where the letter must have been found.

3. Writing the End of a Story [97]

Write an end to the story. Make Dupin speak in the first person, telling how he found the letter.

25

REVIEW OF THE PARTS OF SPEECH

1. Oral Study

Read aloud your next history lesson, stopping at the end of each paragraph to tell what part of speech each word in it is, and to tell all you can about the form and use of that word. Keep together all the parts of the predicate verb.

2. Written Review

In the same way write the explanation of every word in a paragraph assigned. Name the part of speech, tell how it is used, and explain anything that needs to be said about its form.

26

REVIEW OF PROPER NOUNS AND ADJECTIVES

1. Dictation Exercise

Draw a line down the middle of a sheet of paper, and write at the top of the left-hand column the word *Proper*, and above the right-hand column the word *Common*. Then write from dictation the following words and groups of words, placing each in the column where you think it belongs, and beginning all the proper nouns and adjectives with capitals:

book, Bible, society, Red Cross Society, secretary, Hawaiian Islands, a revolution, the Civil War, government, Italian, the French Government, west of the church, Episcopalian, Roman Catholic Church, Quaker, autumn, Indian Summer, the Old South, the Great Northwest, Young Men's Christian Association, the principal of our school, Room 16,

committee meeting, Third Ward, police station, Fire Station Number 2, the office of president, President Lincoln, the ship *Seagull*, at college, the University of Chicago, the Declaration of Independence, the state legislature, any secretary of war, congress, "Oh, Mother," my mother, the Middle Ages, the Greek gods, the Holy Spirit.

2. Board Work

Then group all the proper nouns and adjectives, and give a rule for the capitalization of each group. Let several pupils go to the board, and at the dictation of the class make as many groups of the proper nouns as you need to know rules for writing them.

When you have finished, read the following general rule for the capitalization of nouns, and see whether you can find on the board an exception to this rule or can think of one:

Any noun used to distinguish the name of a person, place, or thing (or group of persons, places, or things) from the class to which it belongs, is a *proper noun*, and must be capitalized.

3. Written Practice with Proper Nouns

Find in the Constitution of the United States ten common nouns which are sometimes used as proper nouns. Make sentences using these nouns as proper nouns.

27

REVIEW OF PLURALS

1. Dictation Exercise

Write the headings *Singular* and *Plural*. Then write each dictated form in the proper column. In the other column, write the corresponding form, if there is one; if there is none, make a dash:

hero, half, valley, topaz, soliloquy, motto, chimney, potato, ax, gulf, attorney-at-law, pailful, hanger-on, Jones, Cox, Miss Wilcox, fish, perseverance, moose, swine, gold, measles, scissors, wheat, politics, oats, mud, cattle, athletics, x, 6, Mr., Dr. Smith, Mrs. Smith.

2. Board Work

When these have been written and corrected, let several pupils go to the board, and write rules for the different plurals given above.

3. Oral Study

Use the index of this book to see what new and interesting facts you can find about plurals.

4. Written Practice with Plurals

Make a list of twenty special plurals from page 289 and write sentences using them correctly.

28

VOCATIONS: TREES AND FORESTRY

1. Silent Work

Study this picture carefully and make notes of everything that you observe about the size and kind of trees and the method of transportation. Arrange your notes according to some definite plan.

2. Short Oral Descriptions

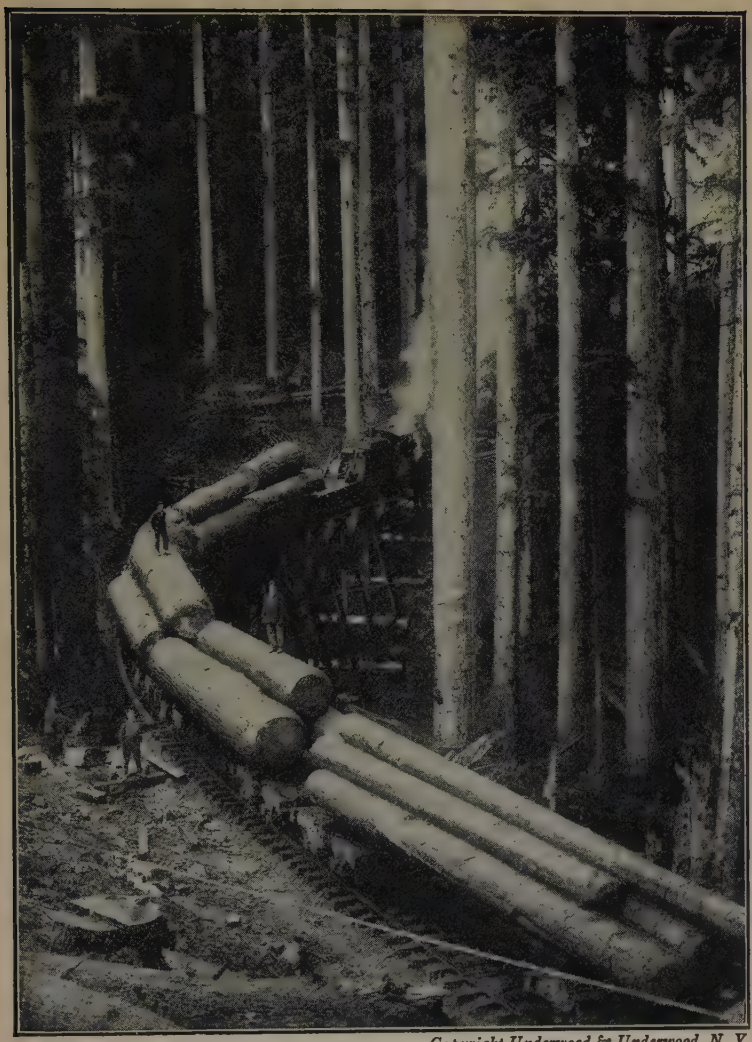
Talk from your notes, telling what you have seen in the picture. See who can tell the most in the fewest words.

Add to your observations anything that you know about forests or lumbering.

3. Class Talk and Board Work

Discuss the different uses of trees: (1) in themselves as modifiers of climate and soil; (2) for their timber; (3) for their fruits and other products.

Use the indexes of books and see how much information you can get on these subjects and make an outline on the board which covers what has been said by different members of the class. Work at this outline until you have all the heads and subheads in the best arrangement.



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A USEFUL FOREST

4. Debate

Debate whether or not the work of the forest ranger is as important as that of the farmer.

5. Writing an Explanation

Write about the advantages and disadvantages of the work of a forest ranger, or patrol, or a lumberman.

29

OUTLINING AN EXPLANATION [98]

1. Silent Work

As the account of Forest Protection is read, note the subject of each paragraph.

2. Board Work

Make an outline on the board of the main points of this account. Observe that each heading may be stated merely as a subject and not as a complete sentence; and also that there are no periods after such headings.

3. Talking from an Outline

Following the outline on the board, reproduce as nearly as you can the account of forests and forestry.

4. Class Talk

Discuss whether or not more trees are needed in your neighborhood, and if so, where they should be planted and why.

If there are many trees, discuss whether or not they are as well cared for as they should be, and if not, what steps could be taken to have them looked after better.

5. Writing a Business Letter

Write a letter to the editor of some local paper, putting before him the conclusions you have reached in regard to trees, and asking his advice in regard to improvement.

30

REVIEW OF USES OF NOUNS

1. Oral Study and Board Work

In the following sentences, explain the use of every noun:

Oh, Mother, Mr. Bangs, the grocer, gave Harry and Bill each a new nickel. Harry gave Bob, Bill's dog, his nickel to bring home, and here is Bob with the nickel.

Count the number of different ways in which nouns are used in these sentences, and list them on the board with another example of each.

Which of these uses makes a difference of spelling necessary? Which of them leaves a noun entirely independent of the sentence? Which makes it one of the two essential parts of the sentence? In which does it mean the same person or thing as the subject? In which is it an object of some other word? In which is it closely dependent upon another noun and always placed immediately after it?

Write on the board a sentence, (1) using as the subject the name of someone about whom you are now studying in your history. Then write other sentences in which this noun is used as (2) direct object, (3) indirect object, (4) object of a preposition, (5) a vocative, (6) a predicate noun, (7) in the genitive case, and (8) as an appositive which describes the person about whom you have been writing. Then write seven more sentences, in each one of which this appositive is used with the noun.

Take some story in which you are interested and explain the use of every noun in it. When you come to a proper or a collective noun, name it and give a rule for the use of it.

2. Written Review

Write a full explanation of every noun used in one paragraph of some story that you have not studied in class.

31

STUDY OF A POEM [99]

1. Silent Work

As you read the poem, ask about what you do not understand:

HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX (16—)

I sprang to the stirrup, and Joris, and he; [yō′ris]
I galloped, Dirck galloped, we galloped all three;
"Good speed!" cried the watch, as the gate-bolts undrew;
"Speed!" echoed the wall to us galloping through;
Behind shut the postern, the lights sank to rest,
And into the midnight we galloped abreast.

Not a word to each other; we kept the great pace
Neck by neck, stride by stride, never changing our place;
I turned in my saddle and made its girths tight,
Then shortened each stirrup, then set the pique right, [peek]
Rebuckled the check-strap, chained slacker the bit,
Nor galloped less steadily Roland a whit.

'Twas moonset at starting; but while we drew near
Lokeren, the cocks crew and twilight dawned clear; [Lō kā′ren]
At Boom, a great yellow star came out to see; [Bōm]
At Düffeld, 'twas morning as plain as could be; [Dif′feld]
And from Mecheln church-steeple we heard the half-chime, [Meck′eln]
So Joris broke silence with, "Yet there is time!"

At Aershot, up leaped of a sudden the sun, [Air′shot]
And against him the cattle stood black every one,
To stare through the mist at us galloping past,
And I saw my stout galloper Roland at last,
With resolute shoulders, each butting away
The haze, as some bluff river headland its spray:

And his low head and crest, just one sharp ear bent back
For my voice, and the other pricked out on his track;

And one eye's black intelligence — ever that glance
O'er its white edge at me, his own master, askance!
And the thick heavy spume-flakes which aye and anon
His fierce lips shook upwards in galloping on.

By Hasselt, Dirck groaned; and cried Joris, "Stay spur!
Your Roos galloped bravely, the fault's not in her, [Rōs]
We'll remember at Aix" — for one heard the quick wheeze
Of her chest, saw the stretched neck and staggering knees,
And sunk tail and horrible heave of the flank,
As down on her haunches she shuddered and sank.

So, we were left galloping, Joris and I,
Past Looz, and past Tongres, no cloud in the sky; [Lōz; Tong'r]
The broad sun above laughed a pitiless laugh;
'Neath our feet broke the brittle bright stubble like chaff;
Till over by Dalhem a dome-spire sprang white,
And "Gallop," gasped Joris, "for Aix is in sight!"

"How they'll greet us!" — and all in a moment his roan
Rolled neck and croup over, lay dead as a stone;
And there was my Roland to bear the whole weight
Of the news which alone could save Aix from her fate,
With his nostrils like pits full of blood to the brim,
And with circles of red for his eye-sockets' rim.

Then I cast loose my buffcoat, each holster let fall,
Shook off both my jack-boots, let go belt and all,
Stood up in the stirrup, leaned, patted his ear,
Called my Roland his pet-name, my horse without peer;
Clapped my hands, laughed and sang, any noise, bad or good,
Till at length into Aix Roland galloped and stood.

And all I remember is — friends flocking round
As I sat with his head 'twixt my knees on the ground;
And no voice but was praising this Roland of mine,
As I poured down his throat our last measure of wine,
Which (the burgesses voted by common consent)
Was no more than his due who brought good news from Ghent.

— Robert Browning

2. Oral Study

Who is speaking? Read words that prove what you say. What were the names of the speaker's companions? What were they all trying to do? Why were three men sent? To which town did they belong? Prove your answer. What help did Aix need? Read words that prove you are right.

Where are Ghent and Aix? About how many miles did the men ride, and how long did it take them?

In what century is the ride supposed to have happened?

How was the town different from a town of today? Draw on the board a sketch of the town wall and gate. Why was there an echo at the gate? What is a *postern?* What should we call a *watch* today?

Do things look black against the sun? Notice and tell the class later what you observed.

Tell the story of the poem in a sentence. Decide whether it would have been more or less interesting if it had been told in the third person, beginning like this:

Dirck sprang to the saddle and Joris and he.

3. Dictionary Practice

Look up the history and other uses of the following and other interesting words that you find in the poem: *stirrup; postern; resolute; crest; pricked; askance; stagger; brittle; stubble; dome; spire; nostrils; sockets; peer; burgesses.*

4. Writing a Poem in Prose

With your books open, write the story in prose, condensing it as much as you can without spoiling it. Use words and phrases that you think will help to keep the story interesting, but for the most part, change to your own way of saying things. Keep all the conversation in the poem and add more. Try to make it perfectly clear why the men were sent and what they accomplished.

32

STUDY OF A POEM (Continued)

1. Pronunciation Practice

Before you read aloud the poem on page 182, practice the pronunciation of the following:

sprang	three	yellow	resolute	intelligence
haunches	laughed	laugh	chaff	askance

and all words ending in *ing*.

Be sure also to pronounce correctly the names of all the persons and towns mentioned in the poem. See the pronunciations marked in the margin of the pages.

2. Oral Work

Read the poem, and make it sound like galloping horses.

Decide whether or not the following lines gallop:

> The men upon their horses sprang
> And rode as fast as they could go.

What makes Browning's poem gallop? Does the word *gallop* help? How often is it used in the poem?

In the first stanza, how does Browning get the effect of an echo?

Read to the class stanzas that you find especially interesting and give reasons for your choice.

What other poem or poems do you know that describe a ride? [100] Decide whether or not they gallop as well as Browning's.

3. Writing from Another Point of View

Write the story of the ride as it might have been told by some one who lived in Aix and who watched and waited for help to come. You might have that person tell of sitting on the town walls and seeing the riders approach.

33

REVIEW OF PRONOUNS

1. Oral Study and Board Work

In what order do you use the pronouns of the first, second, and third persons? Write on the board sentences illustrating all possible arrangements.

When you use the conjunctions *either — or*, and *neither — nor*, with pronouns of different persons, how does the verb agree? Write on the board examples of the use of these conjunctions with all arrangements of the personal pronouns.

Write on the board sentences in which each of the personal pronouns in turn is used as a predicate after the linking verb. What is the rule for these forms?

Write on the board sentences in which you have a subordinate clause introduced by "who I think," and other sentences in which you have a subordinate clause introduced by "whom I think." Continue this work until every one understands when to use *who* and when *whom*. Your sentences should be like these:

The man *who I think* will be elected is Mr. Stover.
The man *whom I think* we shall elect is Mr. Stover.

Write on the board sentences using as subjects each of the indefinite pronouns in turn; in the same sentences use the word *his* or *their*, whichever is right.

Turn to some short poem and explain every pronoun in it.

2. Correct English: Pronoun Practice

Between you and me

Explain how *me* is used in the following sentence:

This is a secret between you and me.

Let each pupil make a sentence using *you and me* after a transitive verb or a preposition. All who make a mistake should write their sentences correctly on the board.

Some of us

Explain the use of *us* in the following sentence:

Mr. Smith is going to take some of us boys sailing.

Make other sentences containing *some of us*, followed by the nouns *boys* and *girls*, used as subjects and objects of verbs, and objects of prepositions.

Which, Who

Do not use the relative *which* for persons:

The pupil *who* defaced this book must be punished.
I do not know the person *whom* you mean.

Make sentences, using all the nouns you can think of that mean different persons, and let each noun be followed by the pronoun *who* or *whom*.

Which, That

In which of the following sentences is the subordinate clause necessary to the subject substantive?

Oysters, which are shellfish, are good to eat.
Oysters that are stale are poisonous.

Now explain the difference in use between *which* and *that*.

In the following sentences, supply *which* or *that*, whichever is correct:

1. Fish —— is stale is dangerous to eat.
2. The books —— I find most interesting are sea stories.
3. The apples —— I like best are Spitzenbergs.
4. This apple, —— is almost pear-shaped, is a Spitzenberg.
5. This book, —— is by Clark Russell, is a sea story.
6. This trout, —— I caught this morning, is quite fresh.
7. The house —— I live in stands on the corner.
8. The house I mean, —— is Mr. Jones's, stands on the corner.
9. A dog —— kills sheep is of no use to a shepherd.
10. The collie, —— is used as a sheep dog, is sometimes treacherous.

Write these completed sentences on the board, taking special care to place all the commas correctly.

Give a rule about the use of commas with clauses introduced by *which* and *that.*

Whose, Its

Do not use the apostrophe with the genitives *whose* and *its:*

Whose dog is that?
It is Bob's. I can tell by *its* white nose.

Write on the board ten questions beginning with *Whose;* and then write answers using the form *its.*

Distinguish between the genitive *its* and the contraction of *it is:*

It's Bob's dog. I can tell by *its* white nose.

3. Written Review

Fill in the blanks in the following sentences:

1. I who —— a good American will vote regularly.
2. You who —— a good American will vote regularly.
3. She who —— a good American will vote regularly.
4. We who —— good Americans will vote regularly.
5. They who —— good Americans will vote regularly.
6. You know —— I am speaking of.
7. You know —— I mean.
8. You know —— will be at the party.
9. I know —— you are.
10. I know —— you like to play with.
11. Anyone —— is below seventy must study —— lessons longer.
12. No one —— is hungry need wait longer for —— dinner.
13. All pupils —— wish may eat —— lunches outside.
14. Everyone likes to have —— own way.
15. Every pupil will now put —— desk in order.
16. Some of —— girls are having a picnic.
17. May some of —— boys come too?
18. It will be fun for you and ——.
19. Food —— has stood in open cans is poisonous.
20. Dogs —— are unmuzzled may be seized.

34

ANECDOTES AND JOKES[25]

1. Oral Practice

What is the most amusing short story or anecdote that you have read in school or heard told by the teacher lately? Repeat it to the class. Before you begin, try to remember the rule for a surprise in a story. If you cannot remember it, turn to your Index and look up the lesson in which it is discussed.

In an amusing anecdote, much of the fun comes from keeping the surprise until the last moment.

2. Class Criticism

At the end of each story, let the class discuss whether or not it was amusing, and how it could have been better told. When improvements have been suggested, let it be told again.

3. Writing an Amusing Anecdote or Joke

Write a letter to some friend who likes jokes, repeating several of the best that were told in class.

35

REVIEW OF ADJECTIVES

1. Oral Work

What is an adjective?

What is comparison of adjectives? Give examples of different ways of comparing adjectives.

In which sentence below is Carroll a boy and in which a girl?

Carroll is taller than any boy in the room.
Carroll is taller than any other boy in the room.

Make other sentences of this kind and show that you are right in using or in omitting *other*.

Explain that the punctuation is correct in the following:

A pleasant, motherly woman directed me to the house.
A little old woman lived in a cottage by the lake.
She lived in a tumble-down, ivy-covered cottage.
She was small and shy.
She was thin, stoop-shouldered, and bent with rheumatism.

Turn to some page assigned and find all the adjectives in it. Tell how each is used.

If it can be compared, give the comparison. If it cannot be compared, tell why not.

Look up in your dictionary the following words to find out what part of speech each is: *orderly*, *leisurely*, *queenly*, *likely*.

What part of speech does the ending *ly* often indicate? How can you tell when a word ending in *ly* is an adverb and when it is an adjective?

Make as long a list as you can of words ending in *ly* and use each in a sentence so as to show what part of speech it is.

Explain the use and punctuation of the adjectives in the following, comparing all that can be compared:

They were quaint, outlandish fellows, in short doublets, with long knives, and enormous breeches. Their visages were peculiar. One had a large beard, broad face, and small, piggish eyes. Another's face looked all nose, topped by a white, sugar-loaf hat with a little red feather. One was a stout old man, with a weather-beaten face. He wore a laced doublet, steeple hat, red stockings, and high-heeled shoes with huge roses.

—Adapted from *Rip Van Winkle*, by Washington Irving.

If there is time, repeat the work with an assigned passage.

2. Written Composition

Write a paper for the class about something that has interested you lately. It may be about something that you have seen or done or made, or about a book that you have read, or about some interesting person whom you have met.

When the paper is finished, underline all the adjectives that you have used.

36

REVIEW OF ADJECTIVE PHRASES

1. Oral Study and Board Work

What is a prepositional phrase? Give an example.

Prepositional phrases may be used as adjectives, as adverbs, or as nouns.

Today we shall study their use as adjectives.

Turn to page 161, and find all the prepositional phrases. Whenever you find one that modifies a noun, write it on the board together with the noun that it modifies. See in how many cases you can substitute a single adjective for the phrase, like this:

a child with curly hair — a curly-haired child

2. Written Practice with Adjective Phrases

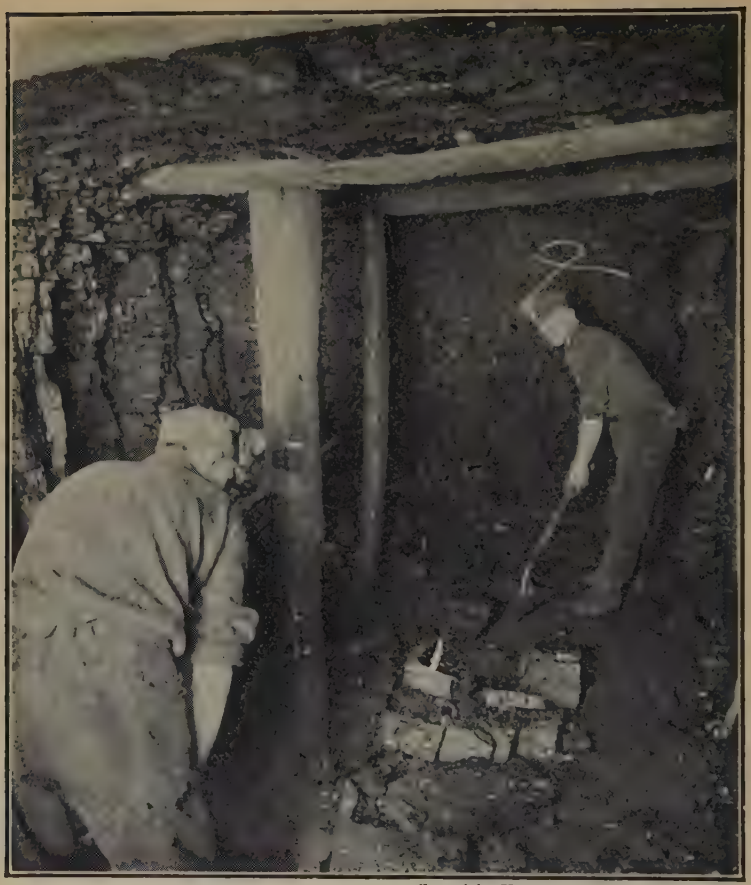
In a paragraph assigned find all the prepositional phrases. Write those that are used as adjectives with the nouns that they modify, underlining the phrases. Where it is possible, give a single-word adjective that might be substituted for the phrase without changing the meaning.

37

VOCATIONS: MINING

1. Class Talk

What different kinds of things are mined? Use the index of your geography and see how many you can add to those that you thought of. Which of these is the most important? Why? Decide this by considering in turn what the world would do without each of these things, or how they could be obtained in another way, or what substitute could be found for them.



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Describe this picture in detail.

In what way is a miner's life hard? In what ways is it pleasant? How could it be made pleasanter?

How is a quarryman's work like a miner's and how is it different?

Why should we honor the men who dig in the earth for gold, silver, lead, copper, iron, tin, coal, salt, or stone?

2. Talking from Outlines

Explain what coal is and how coal-mining is done. Before you do so, read what your geography or the encyclopedia, or some other book has to say about mining and make a brief outline of the most important points. The class will wish to know what coal is, what a mine is, and how it is worked. Your talk will be clearer if you draw a diagram of a mine on the board.

3. Writing a Description and Explanation

Make an outline of the occupation with which you are most familiar, and then write an account of it for the class.

38

REVIEW OF ADJECTIVE CLAUSES

1. Oral Study and Board Work

In what three ways are sentences constructed? Give examples.

What is a clause? Explain the difference between principal and subordinate clauses, giving an example of each.

Subordinate clauses, like phrases, may be used as adjectives, adverbs, or nouns.

We shall study today subordinate clauses used as adjectives.

On a page of some book, find all the subordinate clauses. Whenever you come to one that modifies a noun or a pronoun, write the sentence on the board, underlining the clause.

Observe that some of these subordinate clauses are set off by commas, and others are not. What difference does the punctuation make in the meaning of the sentence?

When a subordinate clause modifies a substantive so closely that it cannot be spared, it follows the substantive without being separated from it by commas.

When the subordinate clause is merely an afterthought, which might be omitted without spoiling the sense of the sentence, it is set off by commas from the substantive that it modifies and from the other words in the sentence.

Show from the clauses on the board that the two preceding paragraphs are true.

What parts of speech commonly introduce subordinate clauses used as adjectives?

Write ten sentences on the board, using in each a subordinate clause as an adjective. Begin each of these clauses with one of the following words: *who*, *which*, *whose*, *that*, *as*.

After the sentences have been written, examine them to see whether you have used commas wherever they are needed.

2. Written Practice with Subordinate Clauses

In the following, find all the subordinate clauses that modify substantives. Write each with the word that it modifies, underlining the clause. Put in the commas where you find them used. Then explain why commas are used with some of the clauses that you have copied and not with others:

Mary Antin was a Russian girl who came to this country to live. She wrote a book called *The Promised Land*, which told about her experiences. One chapter, which is especially interesting, tells about the poem that she wrote about Washington. The class liked a book about Washington, from which the teacher read to them every day. Mary Antin, who had never heard of him before, held her breath to think of the wonderful things that he did. The boy who would not tell a lie to save himself from punishment made her wish to imitate him. The man who had saved his country and who still remained a plain citizen made her realize his greatness. She could hardly understand that Washington was a fellow-citizen with her. She had come from a country that had for centuries been ruled by tyrants. For the first time she realized the privilege of citizenship, by which a share in the country belonged to her. She wrote a poem about Washington, which her teacher asked her to read to the class. She worked hard, trying to find words that would rhyme with *freedom*, *justice*, and *Washington*. The American boys and girls, who had never suffered from oppression, were astonished at the strong feeling in the poem, which showed how this little foreign girl had come to love her country.

39

FINISHING A STORY [101]

1. Silent Work

JOHN MUIR

In a little book called *Stickeen*, John Muir relates an adventure on an Alaska glacier with a little Eskimo dog named Stickeen. For much of the day they had wandered about the glacier, which was full of dangerous crevasses, some of them narrow enough to jump across, but others twenty or thirty feet wide and perhaps a thousand feet deep. Late in the afternoon it began to snow, and there was great danger that they might be lost and have to spend the night out in the storm. Many a mile they traveled together, the dog following the man without hesitation and without fear. The farther they advanced, the worse the crevasses became. The following is Muir's own account of what happened. Read it as quickly as you can, to get the meaning:

STICKEEN

A few hundred yards farther, we were stopped by the widest crevasse we had as yet encountered. About three-fourths of a mile upstream it united with the one we had just crossed; and lower down the two joined again. We were thus on an island from forty to fifty feet wide, and about

two miles long, from which there were two barely possible ways of escape. One was by returning the way we came. The other was by crossing an almost inaccessible sliver-bridge that spanned the great crevasse.

Now crevasses are caused by the fact that some parts of glaciers move more rapidly than others. This difference in speed of movement strains the ice so that it cracks here and there. At first the openings are so narrow that they will scarcely admit the blade of a pocket-knife; but as the strain continues they gradually widen. Some of these cracks are interrupted, like the cracks in wood; and when they open, the strip of ice between overlapping ends is dragged out, and may connect the two sides, just as the two sides of a piece of split wood are sometimes connected by a sliver. Such a strip of ice makes a sliver-bridge. Level at first, and perfectly safe, such a bridge is gradually melted and worn by exposure to the weather to a thin, vertical, knife-edged blade. Since the exposure is greatest in the middle, it curves down like the cable of a suspension bridge.

The sliver-bridge before us was evidently very old, for it had been weathered and wasted until it was the most dangerous and inaccessible that ever lay in my way. The width of the crevasse was here about fifty feet, and the sliver crossing diagonally was about seventy feet long. Its thin knife-edge near the middle was depressed twenty-five or thirty feet below the level of the glacier; and the upcurving ends were attached to the sides, eight or ten feet below the brink. Of the many perils encountered in my years of wandering on mountains and glaciers, none seemed so plain and stern and merciless as this.

Beginning, not immediately above the sunken end of the bridge but a little to one side, I cut a deep hollow on the brink for my knees to rest in. Then, leaning over, with my short-handled axe I cut a step sixteen or eighteen inches below, which on account of the sheerness of the wall was necessarily shallow. That step, however, was well made; its floor sloped slightly inward and formed a good hold for my heels. Then slipping cautiously upon it, and crouching as low as possible, with my left side toward the wall, I steadied myself against the wind with my left hand in a slight notch, while with my right I cut similar steps and notches, guarding against losing my balance by glinting of the axe, or by windgusts. Life and death were in every stroke, and in the niceness and finish of every foothold.

After the near end of the bridge was reached, I chipped it down

until I had made a level platform six or eight inches wide. It was difficult to poise on this little slippery platform while I bent over to get safely astride the sliver. Crossing was then made comparatively easy by chipping off the sharp edge with short, careful strokes, and hunching forward an inch or two at a time. I kept my balance by pressing my knees against the sides. The tremendous abyss on each side of me I studiously ignored. To me the edge of that blue sliver was all the world.

But the most trying part of the adventure came after I had worked my way across, inch by inch, and had chipped on the other side another small platform. This was to rise from the safe position astride, and to cut a step-ladder in the nearly vertical face of the wall, — chipping, climbing, holding on with feet and fingers in mere notches. At such times one's whole body is eye. Skill and fortitude are replaced by a power beyond our call or knowledge. Never before had I been so long under deadly strain. How I got up that cliff I never could tell. The thing seemed to have been done by somebody else.

— Adapted from *Stickeen*, by JOHN MUIR.

2. Class Talk and Board Work

Before you talk about the adventure, draw on the board a picture of the crevasse with the ice sliver on which John Muir crossed. Draw a picture to show his steps. Show by action the positions that he must have taken in cutting out his steps. Name all the circumstances that made the situation especially dangerous.

Tell the adventure from the beginning to the point at which Muir escaped, trying to make your story as exciting as Muir's; but do not take more than a minute for the telling.

Where was Stickeen while Muir was crossing? What was he doing? How is he going to get across? Why would it be much harder for a dog than for a man to cross? Think how he would behave and how Muir would try to help him.

3. Writing the End of an Adventure

Continue the story as you think John Muir might have written it. The next paragraph begins: "But poor Stickeen, the wee hairy, sleekit beastie, think of him!"

40

STUDY OF A STORY (Continued)

1. Oral and Board Work

After hearing the end of the story, tell the point of it in a sentence. How many important steps are there in the story?

Outline the story in three main heads. Then tell which paragraphs come under each head. Why does the second paragraph belong in the story?

Let three pupils go to the board, each writing one head and trying to put under it the most important steps in the part of the story that it covers.

2. Writing a Story from an Outline

Write the story from the outline on the board, making a short paragraph for each of the subheads. Your paragraphs may be short; but you should try to mention everything needed to make a reader understand how great the danger was, and how it was overcome.

41

WORD STUDY

1. Oral Study and Board Work

What is a short word for *encountered?*

What does *inaccessible* mean? Look in your dictionary, first for *inaccessible*, then for *accessible*, then for *access*. What must *in* prefixed to a word mean? See how long a list of words you can write on the board, beginning with *in* meaning *not*, and place over against each of them the corresponding word without *in*. Do you find in this quotation any other prefixes that mean *not?*

What is the difference between *crack* and *split?* What other word is almost the same as *sliver?* What is the difference between a *strip* and a *slice?* a *slice* and a *piece?* a *piece* and a *lump?*

What is a shorter word for *connect?* for *suspension? suspend?* What is a short word for *cable?* What is a *cablegram*, and why is it so named?

What other word is used for *brink?* Explain the difference.

What is the difference between *stern* and *merciless?* What does the ending *less* mean? Write on the board a list of all the words you can think of that end in *less*. Is the meaning always *without?*

What is the opposite of *merciless?* What is the suffix in *merciful?* Write on the board, opposite the words ending in *less*, their opposites ending in *ful*. What must *ful* mean?

What does *sheerness* mean? What is the opposite of *shallow?*

What is the difference between *crouch* and *stoop?*

What is the difference between *steadied* and *balanced?*

What is the difference between a *notch*, a *cleft*, a *crack*, and a *crevice?* between a *crevice* and a *crevasse?*

Exactly what are *gusts* of wind? How are they different from *breezes?* from *gales?*

What is the exact meaning of *niceness* here? What other ending might have been used for *ness* in *niceness?*

How is *hunching* done?

What other words are used here for *abyss?*

Is *tremendous* the best word for making us feel the depth of the crevasse? Discuss the following as substitutes: *awful; stupendous; dreadful; horrible; unimaginable.*

What other words mean almost the same as *fortitude?* What kind of *skill* did John Muir show?

2. Written Practice with New Words

Retell the adventure in about 200 words, using as many of Muir's words as you can.

3. Improving Your Work

Compare your account with Muir's, and use more of his words.

42

VOCATIONS: TRADES [102]

1. Class Talk

Let us talk today about the different kinds of trades that boys and girls can learn. Begin by making two lists on the board of the most important trades for each. What trades are connected with building? with sewing? with the preparation of food? with the production of reading matter? with the manufacture of different kinds of luxuries? What other trades do you think of that cannot be grouped with any of these others?

If you have watched people working at a trade, or have heard from someone working at a trade what it is like, be ready to tell the class what you know. Besides describing the work, talk if possible on each of these points:

1. How long it takes to learn
2. Whether it is hard to learn
3. What makes good work and what makes bad
4. What the pay is and what sort of promotion is likely
5. What is interesting about the work
6. Why it is important to have good workers in this trade

When all the trades listed on the board have been talked about, choose which of them, if you had to choose one, you would like to learn, and be ready to give the class your reasons for choosing it.

What is the danger if a bricklayer does his work badly? a plumber? a machinist? a cook? a milliner? a printer? Continue this discussion for each of the trades listed.

Discuss the following rule for good work:

Do your work so well that you would be quite willing to use the product of it yourself. Work that is less well done than that is always a sort of cheating. Sooner or later bad work must be paid for. Our country will never be as great as she should be until all her citizens are doing honest work and take pleasure in doing their work well.

2. Outside Work

Find out as much as you can about some special trade — what the work is like, what opportunities for advancement there are, how much training is needed, and how people get into it. Try to have new and interesting information.

3. Writing a Business Letter

Write a letter of application for a chance to learn some trade which you think you could learn and which you would like.

When each letter has been corrected by the writer, all the letters may be passed round the class. Choose all that you think are good enough to send.

43

VERBS: PRESENT TENSE

1. Oral Study and Board Work

Explain the differences in the forms of the verb in the sentences below:

If you read, and I read, then we read.
If he reads and she reads, then they read.

Write on the board in order the pronouns of the first, second, and third persons, singular and plural, and after each the proper form of the verb *sing*.

Explain the differences in spelling between the following:

The soprano sings. Sopranos sing.

Add an *s* to the present of a verb when its subject is in the third person singular. All other forms remain the same.

In doing this, however, you must remember some of the rules that you learned in making the plurals of nouns.

How shall you write the third person singular of *hiss? tax? teach? blush?* Why?

What rule for making plurals of nouns does this rule for making the third person singular of the present tense agree with?

Write on the board all the nouns that the class can think of ending with *s*, *x*, *ch*, or *sh*; and write opposite them all the verbs that the class can think of ending with the same letters. Then see how many sentences you can make showing these nouns with these verbs in the singular and then in the plural, like this:

The grass scratches. Grasses scratch.

What is the difference between the nouns *play* and *study* in the formation of the plural? Write on the board under *play* all the nouns that you can think of which form their plurals like *play;* and write under *study* all those that you can think of which form their plurals like it. In which way do the nouns that have a vowel before the final *y* form their plurals? those that have a consonant before the final *y?*

Now make a rule for spelling the third person singular of the verb *play;* of the verb *study.*

Write in two lists on the board all the verbs you can think of that end in *y*, putting in one list those with a vowel before the *y*, and in the other, those with a consonant before the *y*.

Then make sentences, using the nouns and verbs together so as to bring out the differences in the spelling.

What form of *be* do you use with *I*? with *you*, *we*, *they?* with *he*, *she*, *it?*

2. Written Practice with Present Tense

Write the third person singular, present tense, of all the verbs on page 203 that require more change than merely adding *s* or *es*.

44

VERBS: THE PAST TENSE

1. Oral Study and Board Work

What is the past tense of the verb *laugh?* What did you add to form it? What is the past tense of *smile?* What did you add to form it?

Give the past tense of each of the following verbs and tell in each case what was added to form it:

love	walk	care	call	like	touch
grasp	raise	box	ask	prepare	increase

Make a rule to explain the past tense of these verbs.

Write on the board in two columns the past tense of the verbs:

play	study	cry	delay	try	bury
fry	stay	annoy	employ	obey	supply

Make a rule to explain the difference in spelling in the past tense of these verbs.

Write on the board in two columns the past tense of the verbs:

tap	seat	rip	float	flop	sail
toil	slam	wail	trot	nod	peep

Make a rule to explain the difference in the spelling of these verbs in the past tense.

All verbs that form their past tense by adding *d* or *ed* to the present, with or without other changes in spelling, are called ***regular verbs***. We have many thousands of regular verbs in our language. Most verbs are regular.

What verbs can you think of that form their past tense in other ways? Make a list of these on the board. What would be a good name for them?

There are only about two hundred ***irregular*** verbs in English, but most of them are verbs that we use often every day. For this reason it is most important that we should know how they change to form the past and should learn to use them all correctly.

2. Written Practice in Changing Tense

Write an account of what you do at home every morning before you come to school, using as your title: "What I Do Every Morning before School."

When you have finished, rewrite it, changing all the verbs into the past, and using as your title: "What I Did this Morning before School."

45

VERBS: THE FUTURE TENSE [103a]

1. Oral Study

How is the future tense of any verb different from both the present and the past?

What auxiliaries are used to help form the future tense of the verb?

In forming the future, *shall* is used in questions for the first and second persons only:

Shall I? *Shall* you? *Shall* we?

Shall is always used in statements in the first person only:

I *shall*. We *shall*.

Will is used in questions in the third person only:

Will he? *Will* she? *Will* it? *Will* they?

Will is used in statements in both second and third persons:

You *will*. He *will*. She *will*. It *will*. They *will*.

Shall I? I shall.	Shall we? We shall.
Shall you? You will.	Shall you? You will.
Will he? Will she? Will it? They will.	Will they? They will.

2. Correct English: *Shall* and *Will*

Have a competition between two teams in the correct use of *shall* and *will* for the future. Each pupil on one side shall ask a pupil on the other a question beginning "Shall you—" and containing *tomorrow*, *tonight*, *soon*, or some other word to show future time. In answering the question, each pupil on the other side shall begin "I shall—" or "I shall not—."

3. Written Practice with *Shall* and *Will*

Write an account of things that you mean to do in your next holidays, or next Saturday or Sunday, and see who can use *shall* correctly the greatest number of times.

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46

EXPLANATION: POTTERY [103]

1. Class Talk

Give a careful description of all that you see in the picture. What can you tell about pottery — materials, methods, and machinery?

How did men first get the idea of making dishes? How did they learn how to make them so that they would hold liquid?

What is clay? Where is it found?

In making common china a mixture of several kinds of clay has been found best. The materials are weighed out in the right proportions and then thrown into a great tub of water in which they are mixed by a revolving propeller. The water is used for washing as well as for mixing the clay. As the clay is yellow in color, blue dye is run into the tub. Why?

Next, the liquid clay is passed over a series of magnets. Why?

The clay is then sifted to get rid of more impurities, dried, squeezed to remove air holes, and is ready for modeling.

After the dishes have been shaped, they are baked by heating them to a white heat for two days and nights. Why?

They are then cooled, decorated, and baked again. Why?

Last of all they are dipped in a liquid glaze and heated for the last time. Why can we not use them unglazed? What pottery do we use unglazed?

2. Short Talks

Make an outline of the most important points in the manufacture of china and explain the process, using the outline.

3. Written Composition

Look up in the encyclopedia the life of some great potter, as Bernard Palissy or Josiah Wedgwood, and write an account of him and of his work.

If you have not the books to do this, write "The History of a China Cup."

47

VOCATIONS: POTTERY

1. Class Talk

What different steps are there in the process of making pottery? Which of these could be done by girls and which by boys? Which require special skill with the hand? Which require good eyes and

an artistic sense? Which would be especially pleasant to do, and which are entirely mechanical?

What different kinds of china and earthenware do you know? Would it be more interesting to make the fine china than the coarse ware? Why?

Where was the first fine china made? The name tells you. Where was the first fine porcelain made? What is porcelain? Why is it so expensive?

2. Debate

Discuss whether or not making pottery is a good trade.

3. Writing a Paper on Pottery

Make an outline showing the steps in making pottery, and write an explanation, following your outline.

Or write about some other art on which you have information.

48

VERBS: THE PERFECT PARTICIPLE

1. Oral Study and Board Work

What form of the verb *sing* do you use to mean that the act of singing is finished?

Name other common verbs and with each tell the part which means that the action or state is finished.

The form of the verb which in one word represents action or state as finished or complete is called the ***perfect participle***.

Turn to page 349 of this book and see how many perfect participles you know of the verbs listed there. Do not give any unless you are sure that it is correct. Let someone at the board make a list as the forms are given, like this:

Present	*Perfect Participle*
awake	awaked

Make a list for your notebook of all the verbs and their perfect participles about which you have made mistakes.

2. Written Practice with Perfect Participles

Make a list of the first twenty verbs in some assigned passage, writing first the present tense and then the perfect participle.

If you come upon verbs of which you do not know the perfect participle, write the present and leave a blank for the participle. Write twenty verbs, not including those with blanks for the participle. Later with the help of the class you will be able to fill up the blanks.

49

VERBS: THE PERFECT TENSES [104]

1. Oral Study

What is a perfect participle? Give an example.

The perfect participle is used to help make three tenses.

The first represents action as having been finished before the present time. It is called the ***present perfect tense.***

Have you finished your map? I have just finished it.

The second tense represents action as finished before a certain time in the past. It is called the ***past perfect tense.***

Had you left the city by five o'clock? I had left it by four.

The third tense is very little used in ordinary speech. It represents action as to be finished before some time in the future. It is called the ***future perfect tense.***

Shall you have finished your lunch by one o'clock? I shall have finished before then.

The three tenses that represent action or state as finished or complete are called the ***perfect tenses.*** The word *perfect* is used, as with the participle, to mean *finished*, or *complete.*

The perfect tenses are made by adding the perfect participle to the present, past, and future of the auxiliary verb *have.*

Let someone write on the board in columns all the examples that the class finds of the perfect tenses in an assigned piece of prose. You will find them most quickly in a conversation. When you have about twenty, ask one another questions, using these verbs. After each question and answer state what tense you have used. In answering, try to change the tense, like this:

Have you *written* your exercise? I *had written* it before school.

2. Written Practice with Perfect Tenses

From some story copy five verbs in the present perfect tense and five in the past perfect. Then write all three persons and both numbers of these ten verbs, using pronouns with them.

50

STUDY OF A POEM [105]

1. Oral Study

Read the poem below aloud until you can say it, pronouncing all the words clearly so as to lose none of the beauty:

WINTER

When icicles hang by the wall,
  And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
  And milk comes frozen home in pail,
When blood is nipped, and ways be foul,
Then nightly sings the staring owl,
Tu-whit! Tu-who! A merry note,
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
  And coughing drowns the parson's saw,
And birds sit brooding in the snow,
  And Marian's nose looks red and raw,

When roasted crabs hiss in the bowl,
Then nightly sings the staring owl,
Tu-whit! Tu-who! A merry note,
While greasy Joan doth keel the pot.

— William Shakespeare.

Explain *blows his nail*, *ways be foul*, *keel the pot*, *saw*, *roasted crabs hiss in the bowl*, and anything else that someone fails to understand.

Count the number of signs of winter that Shakespeare names. Try to match his list with signs that you have observed, and see how interesting a list you can make. Write it on the board.

2. Writing a Poem

Write a short poem about winter. Try to show both how cold it is outdoors and how cozy indoors.

51

VERBS: PRINCIPAL PARTS [106]

1. Oral Study

If you know three parts of any verb, you can make all the others. Which of these parts do you give in naming the verb? What is the past tense of the verb *awake?* Look it up in the dictionary. When you know the present of a verb, can you always tell what the past will be? Then what is the second part that you need to know before you can give all the other forms of the verb?

What is the perfect participle of the verb *sing?* Could you tell from the present or from the past what it is going to be? Then what is the third part that you must know in order to make all the other forms of the verb?

The three parts of the verb from which you are able to build up all the others are called the ***principal parts*** of the verb.

The principal parts of the verb are the ***present***, the ***past***, and the ***perfect participle.***

2. Board Work

Write on the board the principal parts of the verb *call*.

Then write, using the personal pronouns, singular and plural, all the forms of the present; of the past; of the future; of the present perfect; of the past perfect; of the future perfect.

What do you notice about two of the principal parts of the verb *call?* Compare *call* with *sing* in this respect. Which of these verbs is regular and which irregular?

Make a list on the board of ten common regular verbs and then write their principal parts.

Many of the irregular verbs you have been practicing almost from the beginning of your school life; but as you often hear them wrongly used, it is important to review them all before you leave the grammar school.

The following are very easy to remember. They are irregular because they keep the same form for all the principal parts:

bet	burst	cast	cost	hit	hurt
let	put	rid	cut	shed	shut
split	spread	thrust	set		

Ask and answer questions, using the different tenses of these verbs. If any members of the class mispronounce any of them, practice these especially.

The following verbs you learned long ago; review them now, keeping together those that rhyme:

ring	drink	bind	blow	forsake	bid
sing	shrink	find	grow	shake	forbid
spring	sink	grind	know	take	
		wind			

3. Written Practice with Principal Parts

Copy all the irregular verbs that you have been practicing in this section and write their principal parts. Then use each of them in a sentence in the past tense; and in another sentence, in one of the perfect tenses.

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IRREGULAR VERBS : PRINCIPAL PARTS

1. Oral Study and Board Work

You have now studied almost a third of the irregular verbs, keeping together those that rhyme. Write on the board a list of them in columns, putting in the same column those that rhyme.

In each of the groups given below, the verbs do not rhyme always in the present tense but do always rhyme in the other parts. Write these verbs on the board, and work out their principal parts:

1. Bear, tear, swear, wear
2. Bring, buy, think, seek, beseech, fight
3. Bleed, breed, speed, feed, lead, read, flee
4. Cling, fling, sling, sting, string, swing, wring
5. Creep, sleep, sweep, weep
6. Ride, stride
7. Drive, strive, thrive
8. Smite, write
9. Stick, strike
10. Break, speak
11. Chide, hide
12. Catch, teach
13. Choose, freeze

Which verbs in the past tense are spelled differently though they rhyme?

Look up in the dictionary the principal parts of *bear* and note the two spellings and meanings for the past participle.

Take turns making short sentences using the past tenses of each verb.

When you have made sentences about all the verbs, take turns making other sentences, using two or three of these verbs in the same or different tenses, thus:

Father *rode* to town and *bought* grapes, but they *had frozen* when he *drove* home.

2. Written Practice with Principal Parts

Write from dictation the principal parts that you have been studying. Try to have your paper perfect.

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IRREGULAR VERBS : PRINCIPAL PARTS

1. Silent Work and Board Work

Look up in the dictionary the principal parts of the following verbs and write them on the board. Be sure that you find both spellings, when there are two, and when there is a difference in meaning between the spellings, note this also:

burn	lean	spell	show
learn	mean	spill	sow
build	bend	spoil	crow
gild	lend	swell	feel
bereave	send	smell	kneel
leave	spend	dwell	deal
bless	dream	leap	

2. Oral Practice

When you have all your verbs on the board, practice making sentences, using the different forms you have found.

3. Written Practice with Principal Parts

Write from dictation the verbs you have been practicing in this lesson.

54

IRREGULAR VERBS : PRINCIPAL PARTS

1. Oral Review

The following verbs you learned long ago. Make sentences showing that you still remember their principal parts:

begin	come	do	draw	eat	fly
give	have	lie	rise	run	say
see	sit	speak	steal	swim	go

2. Board Work

There are a few others that are peculiar. Look up each of the following in the dictionary and write its parts on the board:

awake	beat	dare	dig	lose	forget
get	hang	heave	hew	shoot	mow
saw	shape	shave	shoe	weave	slay
slide	slink	strew	tread	work	win

3. Oral Practice

Practice these in sentences until you get them all right.

4. Written Practice with Irregular Verbs

Write these new principal parts from dictation.

55

EXPLANATION: SMELTING

1. Silent Work

Read the following and make notes for an outline of it:

THE BLAST FURNACE

Iron is the most important of all the metals. It is the material out of which almost all machinery and most tools are made. Without iron we should have to live as hunters, fishermen, shepherds, and farmers, much as people lived thousands of years ago.

Iron is found in many parts of the earth, but always mixed with other materials from which it must be separated before it can be used commercially. This separation is carried on in the blast furnace.

A blast furnace is like an enormous iron pot with a great fire beneath it. Into this pot is thrown iron ore that has been crushed into small pieces so that it will melt quickly. Then the fire beneath the furnace is forced to an intense white heat by driving a blast of air through it.

When the heat is great enough, the ore melts. As the iron is much heavier than the impurities with which it is mixed, it remains in the

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bottom of the great pot, and the impurities rise and float on the surface, just as the scum rises in making jam. This "slag," as it is called, is run off through a door near the top of the furnace, and the iron itself is drawn off from the bottom by opening a door at the proper moment.

Meanwhile, a great bed has been prepared for the white-hot iron. Trenches have been dug in sand so that there are great channels and little cross channels into which the melted metal can run from the furnace.

When it has cooled, there are as many bars of " pig iron " as there were channels.

This is only the beginning of the process of making iron useful for commercial purposes. Later, the iron is treated in various ways according to the kind of cast iron, wrought iron, or steel, that is desired.

2. Board Work

Make an outline on the board of the main steps in smelting. Discuss these outlines and erase all but the best. Be sure that the outline is in proper form.

3. Class Talk

For what different purposes is iron in some form used? Discuss how our homes and clothing would be changed if all the iron suddenly disappeared from the earth. Decide how far our civilization is dependent upon iron.

4. Debate

Discuss whether coal is more important to us than iron.

5. Written Explanation

Write an explanation of a house and its furnishings, in which no iron has been used in any form.

56

ACTIVE AND PASSIVE VOICE [107]

1. Oral Study

What is the difference between a transitive and an intransitive verb?

Write on the board a transitive verb with an object, and an intransitive verb. You may use the same verb if you think of one that may be either transitive or intransitive.

What is the difference in meaning between the following sentences?

The hunter killed the lion.
The lion was killed by the hunter.

Do both verbs express the same action? What is the subject of each sentence? In which sentence is the subject represented as acting? How is the subject represented in the other sentence?

Whenever the subject of a verb of action names the doer of the action, the verb is in the ***active voice.***

Whenever the subject names the person or thing acted upon, the verb is in the ***passive voice.***

What is the object of the first sentence?

What is the subject of the second sentence?

What becomes of the subject of the first sentence when the verb is changed to the passive voice?

What becomes of the object of the first sentence when the verb is changed to the passive voice?

Remember that only transitive verbs can be changed from the active to the passive voice.

In an assigned paragraph find all the passive verbs and change the sentences so as to express the same meaning with verbs in the active voice. Find also all the verbs in the active voice and change into the passive all that can be changed.

2. Written Practice in Changing Voice

Take another paragraph and continue in writing the exercise in changing the voice of the verbs.

57

EXPLANATION: TRANSPORTATION

1. Class Talk

What differences do you notice between the old locomotive and the recent one shown on p. 219? Explain how a locomotive works and why the modern one goes faster than the old one.

Make a list of all the different ways of transportation that you know. Explain the advantages and disadvantages of each.

In the history of mankind, what may have been the earliest modes of transportation discovered? How did men first get about

on the water? How do you suppose the first carts were made? How were they improved so that they could move more rapidly? How were boats improved?

How long was it before the first great step was taken toward extremely rapid transportation? How was the use of steam discovered? When was electricity first applied to move vehicles? gasoline? When were airplanes first made successfully? What do you think will be the next step in transportation?

2. Talking from Outlines

Make a short outline of the history of transportation. Using your outline, give a short talk on this subject.

The class will judge who talks most clearly, with the facts in the best order, and who stands and speaks best.

3. Debate

Debate the question whether or not the invention of the automobile has been good for civilization.

4. Writing an Explanation

Write an explanation on the subject: "Why We Should All Help the Movement for Better Roads."

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VOCATIONS: TRANSPORTATION

1. Class Talk

What different kinds of work are connected with transportation? Choose as your main heads for discussion:

1. Railways
2. Street cars and automobiles
3. Express and hauling

Discuss further the hours, rates of pay, skill required, opportunities for advancement, and ways of getting into the work.

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MODERN FREIGHT LOCOMOTIVE

LOCOMOTIVE BUILT IN 1831

If you have any books in school on the subject, see what you can learn from them.

If anyone in the class has special means of getting direct information, offer to do so and report to the class at the next lesson.

2. Debate

Debate the question whether or not the automobile will lead to the horse's becoming extinct.

3. Written Composition

If you had to choose work connected with transportation, what should you choose? Explain fully, giving reasons for your choice.

59

PUNCTUATION REVIEW

1. Oral Study

Explain fully all the punctuation marks (including hyphens and apostrophes) in the dialogue below:

TELLING THE NEWS

Mr. Corbin. Well, Jack, what's the news at home?
Jack. Bad news! The magpie's dead!
Mr. Corbin. Poor Mag! So he's gone. How did he happen to die?
Jack. Overate himself, sir.
Mr. Corbin. Did he, indeed? What did he get that he liked so well?
Jack. Horse-flesh.
Mr. Corbin. How did he come to get so much horse-flesh?
Jack All your father's horses.
Mr. Corbin. What! Are they dead?
Jack. Yes, sir. They died of overwork.
Mr. Corbin. And how were they overworked?
Jack. In carrying water, sir.
Mr. Corbin. What were they carrying water for?

Jack. Why, sir, to put out the fire when your father's house burned down.

Mr. Corbin. My father's house burned down! How came it to be on fire?

Jack. Why, sir, it must have been the torches.

Mr. Corbin. Torches? What torches?

Jack. At your mother's funeral.

Mr. Corbin. My mother dead!

Jack. Yes, poor lady! She never looked up after it.

Mr. Corbin. After what?

Jack. The loss of your father.

Mr. Corbin. My father gone too!

Jack. Yes, poor gentleman, he took to his bed as soon as he heard of it.

Mr. Corbin. Heard of what?

Jack. The bad news, sir.

Mr. Corbin. What! What bad news?

Jack. Why, sir, the bank has failed and you're not worth a penny in the world. I thought I'd better come and tell you the bad news.

— Adapted from an Old English Tale.

2. Written Review of Punctuation

Write the dialogue from dictation. Have a competition between two teams to see which side has the larger number of perfect papers.

60

REVIEW OF VERB INFLECTION [108]

1. Board Work

Write on the board a list of the first twenty verbs that the class thinks of. Then divide this list into two lists, putting into one the transitive verbs and into the other the intransitive.

Divide the class into teams and let one send pupils to the board while the other dictates forms to be written there. Take turns writing and dictating.

The side that is dictating shall tell each pupil at the board which verb and which form each pupil shall write. For example, one might be told to write the present passive of *call*. The pupil at the board will then write:

I am called	We	are called
You are called	You	
He (she, it) is called	They	

Pupils on the dictating side should keep count of the errors made by those who are writing, and should also correct these errors.

When both sides have had as many turns writing as there is time for, count the scores and see which side has fewer mistakes.

2. Written Review of Verbs

Write a summary or synopsis of the transitive verbs assigned you. Write only the third person singular, and arrange your tenses and voices like this:

ACTIVE		PASSIVE	
Present	*Present perfect*	*Present*	*Present perfect*
Past	*Past perfect*	*Past*	*Past perfect*
Future	*Future perfect*	*Future*	*Future perfect*

61

EXPLANATION: BOOKMAKING [109]

1. Class Talk

What different materials are used for making books? What are the different steps in the process?

Before printing was invented, about the year 1450, how were books made? Look up the words *printing* and *manuscript* and see what the words that they come from mean? Look up the word *volume* and see what it tells you about old manuscripts. Look up the word *paper* and see what it tells you about the oldest material from which paper was made.

The first printing presses were worked by hand. Describe the working of a hand printing press. What modern improvements have been made upon the old hand press?

The following outline gives you the main stages in bookmaking. Tell what you can about each:

I. Preparing the manuscript
II. Printing
III. Correcting the proofs
IV. Making the pages and plates
V. Binding

There are three general rules kept by people who write books, which are useful for people who do little writing. These are:

1. Write on one side of the paper only (except in personal letters).
2. Number your pages.
3. Write legibly or use a typewriter.

Explain each of these rules and show why it has been made.

After the type has been set up, the first printing is done on sheets about a yard long called *galleys* or *galley proofs*. These are corrected first by the proof readers and then by the writer of the book, before the pages are made.

For the correction of proofs, printers have agreed upon a set of signs and abbreviations which it is useful for everyone to know. You will find them in a large dictionary or in an encyclopedia. Write them on the board and place after each what it means.

2. Written Practice with Printers' Signs

Correct the paper that is given you, using printers' signs. Make all the corrections in the margin. Place a caret to show where an insertion should be made, and draw a line through what is to be omitted.

3. Correcting Your Corrections

Make sure that all your signs are correct and used correctly.

62

VOCATIONS: BOOKMAKING

1. Class Talk

What different kinds of work have to be done in the preparation of a book?

What kind of person would be fitted for a printer? How much should he know before attempting to do such work?

How is a proof reader like a printer and how is he different? Which of the two should have particularly sharp eyes? Why?

How are printing and proof reading interesting kinds of work? What objections do you see to work connected with printing? with proof reading? with printing newspapers particularly?

Find out all you can about work connected with bookmaking, and discuss the advantages and disadvantages of it, the preparation and talents required for it, and the opportunities that it gives for advancement.

2. Debate

Debate whether or not a printer in making a book does as useful work as a carpenter in building a house.

3. Written Composition

Write one of the following:

1. Take notes as the life of Gutenberg or Caxton is read to you; and from your notes write an account of one of these great men.

2. Write in your own way an account of how a newspaper or a book is printed, or how a book is made.

63

REVIEW OF AUXILIARY VERBS

1. Oral Study

In the following sentences name all the verbs that express ideas, and those that merely help these verbs to form different tenses, numbers, voices, and persons:

Summer will soon come. Then we shall go to the country. Have you ever lived in the country? I had never even seen the country until last year. Can you swim? You ought to learn. I could not swim until this year. You should know how. It wouldn't take you long to learn. You must visit us in the country. Our family has been settled for a hundred years on the farm where I was born. I have been told that my grandfather bought the land from the Indians. I don't know whether that is true; but I do know that the land had been cultivated by my ancestors long before the Indians moved away. I am going to look up the family records. Do you know where they were put? They are usually kept in that cupboard. I have not seen them for a long time. Perhaps Mother has put them away.

What do we call verbs that help to express tense, voice, number, or person? Make a list of all the verbs that can be used in this way. Which can also be used alone to express ideas?

Make sentences for each verb that can be used either to express an idea or to act as an auxiliary to another verb.

2. Correct English: *Can, May, Shall, Should, Ought, Oughtn't*

What is the difference in use between *can* and *may?*

For practice with these words, divide the class into two teams. Think of a question asking for permission to do something. The first pupil called upon shall ask a pupil on the other side his question. If it is correct, it shall be answered by that pupil, who will then ask someone else on the first side the question that he has thought of.

Next, practice asking and answering questions beginning "Shall you," meaning "Are you going to."

Practice similar questions and answers, substituting *should* for *shall.*

Finally, make up questions and answers, using *ought* and *oughtn't.*

Remember to spell and pronounce *could have, would have, must have,* etc., as they stand here. Never write *of* instead of *have.*

Let each pupil write on a slip of paper a sentence using one of these forms. Anyone who writes *of* for *have* should write five correct sentences of this kind on the board.

3. Written Practice with Auxiliaries

Write ten questions beginning "Shall you," and answer each correctly.

Then write the questions and answers again, changing *shall* to *should*.

64

PARTICIPLES: PRESENT [110]

1. Oral Study

Read the following aloud, noticing the words in *ing:*

THE BLOCKADE OF THE MULLET

The rains, coming at the New Year, flooded all the creeks of the island. After a downpour of ten inches in a night, each stream, cutting a channel through the sand, raced from the jungle to the open sea. Twice in the twenty-four hours, the tide, flowing backward, had smothered each of these brooks, and forced it back among the ferns, jungle, and banana-plants crowding along its banks.

What does *coming* modify? What part of speech must it be? What does *cutting* modify? What part of speech must it be? Is its meaning complete, or is it completed by another word? What word? If the sentence said *cut a channel*, what should you call the word *channel?* What part of speech is *cut?* But if *channel* is still the object, even though *cut* becomes *cutting*, what part of speech must *cutting* be?

What part of speech does *flowing* modify? Then what part of speech is it? By what part of speech is it modified?

Then what double work in the sentence is performed by these words in *ing* that you have been studying? How do you know that they are verbs? How do you know that they are adjectives?

A form of the verb that is used as an adjective is called a *participle*.

The participle cannot be used alone. It must always modify some substantive. Like any other adjective it may modify directly or be used as a predicate adjective.

The participle has both tense and voice. What is the tense and voice of *coming*, *cutting*, and *flowing?* Then what shall we call these participles? What three letters are always found in the present active participle?

Make the present active participle of the following verbs: *see*, *do*, *have*, *call*, *drink*, *eat*, and of other verbs as fast as you can think of them.

In the following paragraphs, name all the present active participles, tell from what verb each is made and how, and name the substantive that each modifies:

The largest stream at high water was four feet deep. Preparing to cross, I heard George, my black boy, shouting over his shoulder. Looking past him, I saw a greyish-blue cloud swaying back and forth near the edge of the jungle overhanging the deep pool. It was a shoal of sea mullet, almost filling the pool. There were several hundred fish, all bearing a family resemblance to one another in size as in feature.

It was slack water. The fish were seaward bound, all heading down stream. Seeing us, the phalanx thrilled, swaying first to the right, then to the left. Three scouts in single file slid out to reconnoitre, and jumping nervously, scenting danger, dashed back and blended with the mass.

"We catch plenty big mullet," said George, gleefully splashing the water. The cloud of fish contracted, shrinking back from the noise.

Straddling the ten-foot stream, side by side, we splashed and shouted whenever the fish moved toward the sea. A few brave leaders darted down, generally in pairs, flashing back at our noisy demonstrations. Then we decided to blockade them in their pool.

While I stood guard, shouting and shooing, George began to build a wall. Cutting down several young trees, and screwing the butt ends into the soft sand about a foot apart, he interlaced them with thick branches. But the tide, ebbing, carried many of these away. Ducking and diving, George had to tie them with vines to the stakes close to the sandy bottom.

Presently the fish began to rush in earnest. But George was ready for them. Shouting and splashing, tearing down branches, capturing driftwood, diving and gasping, he labored in the water, with head, hands, and feet. With his deft fingers weaving branches in and out of the stakes, and his feet beating up surf and scaring the fish, he held them at bay.

But presently a great log came floating downstream. Under its cover the fish pushed forth, a hundred strong. The log swept past me, making a terrible breach in our weir. Through this shot many fish, some leaping in the air. Two fell on the sand, helplessly flapping and gasping. As George stood in the breach, shouting and waving his arms, a four-pounder, leaping high, struck him on the forehead. He sat down, making another breach in the weir. Struggling to his feet, he drove the attacking fish back to the main host.

2. Written Study of Participles

From the continuation of the story, given below, copy all the present active participles and place opposite each the substantive that it modifies:

But now the sallies became frequent. The fish came in battalions, dashing for liberty, and many were successful. Then George changed his weir into what he called a "bed." He laid branches flat, with leaves and twigs interlacing, buttressing them with more palisades. He thought that the fish, leaping high, would fall on the bed and be easily captured. But the mullet knew all about weirs and beds. Some, sliding through, escaped. Others, leaping high, curving gracefully in the air, splashed into the sea beyond, the bed resisting them no more than a sheet of damp tissue paper. They went through, sniggering at our efforts to stop them.

Were we to be beaten by a lot of silly, slippery fish in a shallow stream? Never! Can you imagine the hot sun playing on my tanned wet back, the salt sweat coursing down my shoulders and dripping from my face? Can you imagine the wild fowl babbling and chuckling at us? the cockatoos jeering at our stupidity, and nodding their yellow crests in approval of the fish? It was unfair!

In silence the fish came at us. We fought them with sticks and all the power of our lungs. A single fish, slipping down stream, its eyes glittering with heroism, gathering speed as it came, would leap past. One such George caught in his arms. Another, slipping through my fingers, gave me a blow of which I bore the mark for a week. We had toiled for three hours, catching only three fish, while three hundred, battling their way past us, had escaped.

At last, having caught two more fish, we stood and watched the others going by. Most of them went leaping, some few wriggling.

Others remained in the pool, their nerves too shattered to make the attempt to escape.

Of the fish that we had captured with so much labor and pain, George cooked two. Wrapped in folds of banana and ginger leaves, and steamed in hot sand, the mullet kept their full flavor, taking on also some of the spiciness of the leaves.

George ate a three-pounder, and part of my fish; then being for once in his life satisfied, he gave a fish to the dog. He cooked the two others, and swathing them in fresh green leaves, he sauntered away, cooing a *corroboree* of content.

— Adapted from *My Tropic Isle*, by E. J. Bancroft.

65

WORD STUDY [111]

1. Oral Study and Board Work

In "The Blockade of the Mullet" there are many interesting words. From what profession does the word *blockade* come? Make a list on the board of all the other words in the story taken from this profession, and find out exactly what each means.

Make a list on the board of all the words used to represent noise of any kind. Write after each as many words as you can think of that mean something like it; and explain all the differences between these various sounds. Illustrate when you can. What word near the end is not English? What must it mean?

Make another list on the board of all the words that express any kind of movement, and explain each of these movements. See how many other words you can think of which express similar movements, and explain the differences between all the words in each group.

Draw on the board pictures of George's two structures — his *weir* and his *bed*.

What words do you know that mean bodies of running water? Write them on the board, and explain each.

What other words can you think of that mean something like *downpour?*

What other word comes nearest to *jungle?* What is the difference between a *jungle* and a *forest?*

What is the difference in use between *bank* and *shore?*

What common word is derived from the same word as *shoal?* What does *shoal* mean here? In another sense it is the same as *shallows.* What is the opposite of *shallows?*

What other words might have been used to express the same condition as *slack water?*

What other words can you find to mean a body of standing water? Explain how each of these is used.

Look up the word *deft* to see how curiously it has changed its meaning. What other word is nearest to it now?

What is a *buttress?* Find a picture of one, and draw it on the board. Show with a box of chalk and a ruler how a wall may be *buttressed.*

What words do you find in the last five paragraphs that suggest how things feel to the touch? how things taste?

2. Written Composition

Write an account of one of the following experiences, and see how many of the new or interesting words in this lesson you can use: a fishing trip; a swim; a sail or row; sailing a toy boat; an excursion in a steamer; bathing the baby.

66

PARTICIPLES: TENSE [112]

1. Oral Study and Board Work

What is a participle? Give the present participle of *go;* the perfect participle.

Which tenses of the verb are formed with more than one word? Give examples.

In the same way we use two words together to make compound participles. Explain the difference in meaning between the following:

Eating his apple, he walked down the street.
Having eaten his apple, he walked down the street.

Which of these participles expresses action as going on while something else is happening? Which represents it as finished before something else happens? Now explain the difference between the present and the ***present perfect participle.***

Write on the board both the present and the present perfect participles of the following:

take	please	hurt	like	see
hear	follow	befriend	recognize	say

Then use each form in a sentence. Where you can, use each in the same sentence and explain the difference in meaning.

Like other forms of the transitive verb, participles are used in the passive voice. What auxiliary verb is used to form the passive of transitive verbs? What is the present participle of this auxiliary?

Explain the difference in tense and in meaning between the participles as used below:

The city, being besieged by the enemy, suffered from famine.
The city, having been besieged by the enemy, suffered from famine.

Write participles with *being* and *having been* opposite each of the active forms on the board. Use these new forms in sentences.

The most important thing to remember about any participle is that **it cannot be used as a predicate verb.**

The following sentences are all incomplete because they have only a participle to serve as predicate. Write each on the board, finishing it by adding a predicate containing a verb; in doing so you may refer to the story of the mullet, on page 226 **ff.**:

1. The men, going down to the stream, ——
2. The river having overflowed its banks, the trees ——
3. Looking into one of the pools, they ——

4. Hoping to catch some of the fish, he ——
5. Shouting and splashing in the water, the men ——
6. The fish, hidden in the pool, ——
7. At last, the fish, encouraged by the silence, ——
8. Two of them, leaping high in the air, ——
9. The weir made out of branches ——
10. Having caught five fish, the men ——

Write the incomplete sentences on the board again, this time not adding to them but changing the participle in each to a predicate verb and making other necessary changes.

2. Written Practice with Participles

Change the sentences in the story below so that each participle becomes a predicate verb. In so doing you must divide the sentences and punctuate them differently, adding words when necessary:

REASONS

Two professors, visiting a friend at a camp in the woods, were surprised to see the stove raised high in the air. Having asked their host about it, they found that the guide had placed it in that strange position. It stood on four posts, elevated about four feet above the floor.

One professor, remarking how much scientific knowledge guides learn by observation, said: "This guide, having noticed that the heat radiating from the stove strikes the roof, and so, increasing the circulation of the air, warms the room more quickly, has placed the stove high for that reason."

The second professor, arguing that the stove, being elevated, did not interfere with the supply of pure air from the window, entirely disagreed with the first.

Their host pointed out that, the stove having been raised, a good supply of wood might be kept beneath it to dry.

Not being able to agree, they called in the guide.

He said, "Bringing the stove up the river, I accidentally lost most of the stovepipe overboard. With the stove placed in the usual position on the floor, the pipe would not have reached the roof."

— Adapted from a story in the *Boston Herald.*

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PARTICIPLES: AGREEMENT [113]

1. Oral Study and Board Work

An important thing to remember is that like all other adjectives the participle **must always modify some substantive.** Unless it is used as a predicate adjective, it should be kept as near as possible to the substantive that it modifies.

Look again at the story about the stove, and tell which substantive each participle modifies.

Then look at the sentences that you finished on page 231, and name the substantive that each participle modifies.

A good way to find out whether or not a participle belongs with a substantive expressed in the sentence is to change the participle to a verb, and then ask yourself the question *who* or *what.* If the answer gives the correct idea, the participle agrees with the right substantive; for instance:

Who *visited? Two professors* visited. Then *professors visiting* is right. But suppose the sentence had read:

Visiting a friend at a camp in the woods, the stove was raised high in the air.

Did the *stove* visit? Then how must the sentence be changed?

Read the story again, asking yourself *who* or *what,* and changing each participle into a verb, to see whether it modifies a substantive as it should.

2. Written Practice with Participles

Combine the short sentences in the story below into longer sentences by using participles whenever you can:

HER MISTAKE

A society woman lived near one of the big training camps. She liked to entertain the soldiers. She always had an officer or two at dinner on Sunday. Among them was a young lieutenant. She took a special fancy to him. She invited him to dine oftener than the others.

One day he did not come. He could not get off duty. He sent a private in his place. He gave the private a note. The note said that the private was the lieutenant's friend, and asked the woman to entertain him.

But she was rude to the man because he was a private. He would not stay to dinner.

The following Sunday the lieutenant dined with her again. She blamed him for sending a private in his place.

The lieutenant replied, "I am sorry. I sent him because I was sure you would like him. He is a fine fellow. I ought to know. Before the War I was his chauffeur."

When you have finished changing the sentences, make the test with *who* and *what*, to make sure that you have a substantive for each participle to modify.

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PARTICIPLES AND THEIR MODIFIERS [114]

1. Oral Study and Board Work

Explain the difference between the sentences below:

Mr. Burton picked up the kitten and carried it home.
Mr. Burton, picking up the kitten, carried it home.

In what way is *picking* used exactly like *picked?* In what way is it used differently?

Change the following sentences so that each contains one participle; then explain the underlined words:

1. Carlo begged very prettily and was rewarded with a bone.
2. The cat mewed here and there about the room and looked unhappy.
3. The river overflowed its banks and flooded the garden.
4. We roasted potatoes and ate them without butter.
5. He knocked on the door and entered.

Change the following sentences so that each of them contains a participle, and explain the use of the underlined words:

1. Telegraph poles were blown over by the storm and lay on the ground.

2. The barn was struck by lightning and almost destroyed.
3. The cows were terribly frightened by the noise and mooed piteously.
4. Our city is governed by commission and has no political bosses.
5. The cloth was bought at a bargain and is not very durable.

Make a rule for the agreement of participles.

Make a rule for the modification of participles.

Write on the board ten sentences, five with participles that end in *ing* and five with other participles. Then name the substantive with which each participle agrees and explain the modifiers of the participle if there are any. Finally, change each sentence that you have written so that it contains two verbs instead of one verb and a participle.

2. Written Practice with Participles

From the description on pp. 227ff. write ten sentences in which there are two or more verbs used, changing one of these verbs to a participle. Draw three lines under each participle, two under the substantive with which it agrees, and one line under each of the words that modify the participle.

69

STUDY OF A POEM

1. Silent Work

As you read the poem below, try to put into a sentence your idea of the feeling that made the poet write it:

ABRAHAM LINCOLN WALKS AT MIDNIGHT

(IN SPRINGFIELD, ILLINOIS)

It is portentous, and a thing of state
That here at midnight, in our little town
A mourning figure walks, and will not rest,
Near the old court-house pacing up and down,

Or by his homestead, or in shadowed yards
He lingers where his children used to play,
Or through the market, on the well-worn stones
He stalks until the dawn-stars burn away.

A bronzed, lank man! His suit of ancient black,
A famous high top-hat and plain worn shawl
Make him the quaint great figure that men love,
The prairie-lawyer, master of us all.

He cannot sleep upon his hillside now.
He is among us: — as in times before!
And we who toss and lie awake for long,
Breathe deep, and start, to see him pass the door.

His head is bowed. He thinks of men and kings.
Yea, when the sick world cries, how can he sleep?
Too many peasants fight, they know not why;
Too many homesteads in black terror weep.

The sins of all the war-lords burn his heart.
He sees the dreadnoughts scouring every main.
He carries on his shawl-wrapped shoulders now
The bitterness, the folly and the pain.

He cannot rest until a spirit-dawn
Shall come; — the shining hope of Europe free:
A league of sober folk, the Workers' Earth,
Bringing long peace to Cornland, Alp and Sea.

It breaks his heart that things must murder still,
That all his hours of travail here for men
Seem yet in vain. And who will bring white peace
That he may sleep upon his hill again?

— Vachel Lindsay.

2. Oral Study

What is the real subject of the poem? Why should Lincoln be brought into it? What other great men might have been used in the same way? Why? What would be the advantages of "A league of sober folk, the Workers' Earth"?

Read aloud lines or stanzas that you particularly like. Try to read them so that the whole class will agree with you that they are good.

Is the poem as a whole good? Why do you think so? If you do not think so, try to find reasons for your opinion.

Memorize it if you like it. If you do not, find another poem of equal length that you like better, and memorize that.

When you have recited it, persuade the class, if you can, that your judgment is good.

3. Writing a Paper

Write a paper on the greatest hero (or heroine) that you have ever heard of. Try to write so that the class will think the one you have chosen is the best.

4. Class Criticism

After the papers have been read, discuss and vote who chose the best hero and who wrote the best paper.

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INFINITIVES [115]

1. Oral Study

How are the two sentences below different?

I am going to school now.
I am going to study now.

In the first sentence how is *school* used? In the second sentence how is *study* used? Then what part of speech is *study?*

But in the sentence, "I am going to study my lessons now," how is *lessons* used? Then what part of speech is *study?* What two different kinds of work has it to do in the sentence?

In the sentence, "Are you going to study, Jane?" what is the person and number of the verb? What is the person and number in the sentence, "Is Jane going to study?" Does *study* change to show person?

In the sentence, "They are going to study now," what is the number? Does *study* change to show number?

Study, as it is used in the sentences above, is a ***part of the verb*** which is ***always used as a noun.*** It is called the ***infinitive.***

How can you prove that the infinitive is part of the verb? How can you prove that it is a noun?

The preposition *to* used before an infinitive is called the ***sign of the infinitive.***

In the following sentences, find all the infinitives, and prove that each is both a verb and a noun:

DON QUIXOTE

There was once a poor Spanish gentleman who decided to be a knight-errant and to seek adventures about the world. He had read old books about knights-errant so long that he was unable to see anything in the world as it really was. He longed to win eternal fame for himself.

First he undertook to clean some rusty old armor that had belonged to his grandfather. Then he proceeded to inspect his horse. He spent four days thinking what name to give him. Finally he decided to call him Rozinante (rō′ the nan′ tay). He also decided to call himself Don Quixote (kee ho′ tay) of La Mancha (man′ cha).

The next thing was to find a lady. He was unable to think of a knight-errant without a lady to love and to fight for. If he should have the good fortune to conquer a giant, he ought to have someone to send him to as a present.

Accordingly, he planned to choose as his lady a country girl in a village near by. To make her name sound like that of a princess, he resolved to call her Dulcinea del Toboso (dool thin ay′ a dell to bo′so).

2. Written Practice with Infinitives

Continue the story of Don Quixote below. As you read, make a list of all the infinitives, and prove that each is a verb and a noun:

Presently they saw thirty or forty windmills on the plain. As soon as Don Quixote saw them, he said: "Fortune is going to help us better than we should be able to help ourselves. Over there are thirty or more

monstrous giants, all of whom I intend to kill. With the plunder that I gain we shall begin to make our fortunes. It is a service to God to sweep so evil a race from the earth."

"Look, your Worship," said Sancho. "Those are not giants but windmills. What seem to be their arms are the sails that are turned by the wind to make the millstones go."

"It is easy to see," replied Don Quixote, "that you are not used to find adventures. These are giants, and I am going to fight them. If you are afraid, go and pray."

So saying, he spurred his horse, and began to ride toward the windmills. A breeze sprang up, enough to set the great sails in motion. As the knight drove his lance into the nearest sail, the wind whirled it so as to break the lance to pieces, and to send man and horse rolling together on the plain.

"God bless me!" said Sancho. "Didn't I tell your Worship to mind what you were about? It was impossible for anyone to make a mistake about those windmills unless he had windmills in his head."

— Adapted from *Don Quixote*, by MIGUEL DE CERVANTES.

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USES OF THE INFINITIVE

1. Oral Study

May the following sentences mean the same thing?

I intend to go.
I will go.

What part of the verb is *go?* What word do you find used with *go* in the one sentence, and not in the other?

Compare the following sentences in this respect:

Let her and me go.	Permit her and me to go.
She bade him come.	She invited him to come.
You need not go.	You are not compelled to go.

Then can you always recognize the infinitive by its sign, or how can you know it?

The infinitive, both with and without its sign, is used to com-

plete the meaning of a verb. The infinitive without its sign is used only in this way.

Name the words that stand between the infinitive and the verb that precedes it in some of the sentences on p. 239. What part of speech are they?

Would it be correct to use *she and I* in the first sentence? to use *he* in the second? You see now that when a pronoun comes between a verb and an infinitive that completes its meaning, it has the same form as if it were the object of the verb.

2. Board Work

Write on the board sentences using all the auxiliary verbs you can think of that can be followed by *go* without the *to*.

Change the following sentences so as to use infinitives without *to* in place of those with *to:*

1. Are you able to swim?
2. Are you going to play ball this noon?
3. Will you allow me to help you?
4. Are you obliged to study this afternoon?
5. It is a good citizen's duty not to dodge his taxes.

3. Written Practice with Pronouns and Infinitives

In the following sentences supply pronouns correctly to fill the blanks. Use as many different pronouns as you can:

1. Let you and —— take turns.
2. I saw —— and —— run up the hill.
3. Henry heard —— and —— talk about a picnic.
4. Mother told —— and —— to come home immediately after school.
5. The principal asked —— and —— to collect the votes.
6. —— do you take him to be?
7. Make —— and —— help you.
8. Do you think the principal would permit —— and —— to teach us some new songs?
9. The policeman ordered —— and —— to move on.
10. What do you wish —— and —— to do?

4. Oral Practice

When the sign of the infinitive is used, it should be regarded as inseparable from the infinitive itself. The "split infinitive," which is made by placing a word or several words between the *to* and the infinitive, is avoided by most careful speakers and writers.

After each of the sentences below you will find printed in italics an adverb that modifies the infinitive; read the sentences, placing each of these words where it belongs:

1. I beg you to inquire into this matter. *carefully*
2. Mr. Harris moved to postpone the question. *indefinitely*
3. I expect to be poor. *always*
4. The time has come to voice the general discontent. *once again*
5. It should be authorized to put in hand such work. *immediately*
6. We were not as yet strong enough in numbers to influence the polls. *seriously*
7. Negotiations are proceeding to cement trade relations. *more closely*
8. To prevent immigration of the unfit is desirable. *thus*
9. Although she had moved away, she was kind enough to allow me the use of her typewriter. *still*
10. The effect of this policy was to arouse public opinion as to drive the minister from office. *so* (with the first infinitive)

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INFINITIVE PHRASES

1. Oral Study

Give an example of an infinitive with its sign. How is the infinitive without *to* always used?

The infinitive with *to* has several different uses:

> The way to sharpen a pencil is this.
> Grammar is easy to learn.

When it modifies a noun, what part of speech is it? When it modifies an adjective?

But the infinitive may also be used like a noun as a subject, an object, or a predicate noun:

To skate is pleasant.
I like to skate.
This exercise is to be written.

Explain how each infinitive is used in the sentences above.

In the following sentences, name the infinitives and tell how each is used:

1. The way to study a lesson is to put your whole mind on it.
2. Don't be afraid to try.
3. To understand a poem you must be able to repeat it in your own words.
4. I wish to buy some gingham.
5. This lot is to be sold at a bargain.
6. I am ready to go and see what Mr. Jones will sell his house for.
7. I expected Mother to come, but she was not able to leave home.
8. I expected to meet my sister, but she did not wish to come.
9. Let me see.
10. What did I lend you to read on the day when you were not well enough to go out and play?

The infinitive with *to*, like any other noun with *to*, forms a phrase. It is called the ***infinitive phrase*** and may be used, like any other phrase, as a noun, an adjective, or an adverb.

2. Board Work

In the story of Don Quixote, write all the infinitive phrases on the board. Place before each the word with which it belongs, and underline the infinitive phrase. Then decide how it is used in each case.

3. Written Practice with Infinitive Phrases

Continue this work in writing, using a passage assigned. When you have found and explained ten infinitive phrases, write ten sentences of your own, using them and adding direct objects, predicate words, and adverbial modifiers, wherever you can.

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SUBSTANTIVE PHRASES

1. Oral Study

What is a phrase? Give an example.

Name the subject of each of the sentences below:

Rowing a boat is fun.
To row a boat is fun.

In which sentence is there a phrase? How is it used? What do we call such a phrase? Prove that *row* is both noun and verb.

In the following sentences name all the phrases, and tell how each is used in the sentence:

1. To be honest is the first duty of a citizen.
2. To keep a promise is important for every human being.
3. To fly a hundred miles an hour is easy for an expert aviator.
4. To cut down shade trees in a town is a crime.
5. To work for a living is the salvation of mankind.
6. To study grammar is a part of our training.
7. To think clearly and to have manual skill are foundation stones of education.
8. To be useful is to be happy.
9. To live simply is to live well.
10. I like to skate.
11. Do you prefer to walk or to drive?
12. The children wished to give a party.

2. Board Work

In which sentences is a phrase used as the subject? Write these sentences on the board. Write under them other sentences in which a phrase is used as the subject.

In which sentences is a phrase used as a predicate noun? Write these sentences together on the board, and under them other sentences in which a phrase is so used. In which sentences is a phrase used as a direct object? Write these sentences together on

the board and under them, other sentences in which a phrase is so used. Wherever you can, write above the substantive phrase a noun that means about the same thing.

On a page assigned, name all the substantive phrases and explain how each is used in the sentence. Whenever you can, give an equivalent noun.

3. Written Practice with Substantive Phrases

Copy from an assigned piece of prose all sentences in which you find substantive phrases. Underline each and write how it is used, and where you can, an equivalent noun, underlined, like this:

I like to read. direct object reading

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SUBSTANTIVE CLAUSES

1. Oral Study

My fear now seems strange.
That I should have been afraid now seems strange.

What kind of sentence is the first? the second? How is the subordinate clause in the second sentence used?

I learned this truth.
I learned that this was true.

Which of these sentences is complex? How is the subordinate clause used?

In the sentences below name the predicates and explain the difference between them:

Their king was their best warrior.
Their king was whoever was best in war.

What is the construction of the subordinate clause in the complex sentence?

The use of the substantive clause as subject often makes an awkward sentence, like this:

That we did not know in time is a pity.

As the sentence stands below, how is the subordinate clause used?

It — that we did not know in time — is a pity.

But this is as awkward as to begin with the subject. So we use the *it* to introduce the subject and place the subject at the end:

It is a pity that we did not know in time.

Explain how the substantive clauses are used in the following sentences:

1. It is too bad that you have lost your pin.
2. Is it necessary that you should be late so often?
3. Why is it that you are never satisfied?
4. Who told you that I was here?
5. One rule of order is this, that the chairman should recognize each speaker.
6. What a pity it is that you must stay indoors in such fine weather!
7. How we can best save money is a problem.
8. It is lucky that you were not exposed to measles.
9. He asked whether you were at home.
10. I said that you were not.

2. Board Work

Write on the board three sentences modeled on numbers 7, 8, and 9 above and explain the use of the substantive clause in each.

In an assigned passage find as many substantive clauses as you can, writing each on the board and explaining how it is used.

3. Written Practice with Substantive Clauses

Continue the work of finding and explaining the substantive clauses in an assigned passage. Then use each of these clauses in a sentence of your own. Wherever you have used a substantive clause as subject, write the sentence again, using the clause in apposition with *It*. Can you find a noun with modifiers equivalent to any of your clauses?

75

BIOGRAPHY: LUTHER BURBANK

1. Class Talk

Why are biographies written? What makes a biography interesting? Name ten men and women whose biographies have been written or ought to be written.

Read and discuss the following:

LUTHER BURBANK

Luther Burbank is a scientific gardener who lives in California. He has done with plants things that sound as wonderful as the deeds of the old magicians in stories. He has made walnut trees grow so much faster than they naturally do that in twenty years they look as if they had been growing seventy-five. He has grown dwarf chestnut trees so that large chestnuts can be gathered from trees that reach only to a man's waist. He has made white blackberries and blue poppies and fragrant calla lilies. He has made plums grow without stones and almonds grow inside peaches; that is, he has made almonds serve as the peach stones, so that we can eat both together.

He has produced many kinds of fruit that the world never knew before. One of these is the plumcot, made by growing together plums and apricots. Another is the loganberry, combined out of the raspberry and blackberry. A third is the sunberry, made from two varieties of a wild plant called nightshade, the fruits of which cannot be eaten at all.

He has also produced strange vegetables. One of the most delicious, he says, is lily bulbs. He is now trying to make another new vegetable by growing together potatoes and tomatoes.

The three wands that Mr. Burbank uses in working this magic are thought, care, and hard toil. One of his methods is to keep watch for a blossom or a whole plant that is in some way different from others of its kind. From this he carefully saves the seed and keeps it apart from all other seed, and experiments with it in different ways. For example, when he made the fragrant calla lily, he began by noticing one flower that had a faint fragrance. He collected and planted the seeds of the plant that had this fragrant flower, and watched the result. Most

LUTHER BURBANK

of the young plants produced ordinary lilies without fragrance; but a few were fragrant, and among them one was distinctly more fragrant than the others. From this plant alone he took seed, and when plants were grown from this seed, they bore flowers that were still more fragrant. In this way he continued until he had produced calla lilies with a perfume.

What can you add to this account of Mr. Burbank? Describe the appearance and taste of any of the new fruits mentioned which you have tasted. What other comparatively new fruits or vegetables do you know? What is grape fruit? What is celery-cabbage?

2. Debate

Debate the question whether or not every family should have its own garden.

3. Writing a Letter

Write a letter to someone in the city who knows nothing about gardens, urging him to make a garden. Tell him how to get the land, how to learn gardening, and what to grow; and explain the advantages that will come to him from his work.

76

REVIEW OF ADVERBS AND ADVERBIAL PHRASES

1. Oral Study and Board Work

What is an adverb? What different parts of speech may it modify? Give an example of each use.

Which kinds of adverbs cannot be compared? Give examples. Which kinds can be compared? Give examples to show how they are compared.

In the following, which adverb shows time? place? manner? degree? What question could you ask about each sentence that the adverb would answer?

Come immediately.
Go away.
Study carefully.
I am very careful.

From the account of Mr. Burbank write on the board lists of the adverbs and adverbial phrases used. In one list write all the adverbs; in another, all the adverbial phrases.

Then study these lists on the board, one at a time. Tell about each adverb: (1) what word it modifies; (2) what part of speech this word is; (3) whether the adverb tells time, place, manner, degree, or something else.

Explain how each adverbial phrase is constructed, what word it modifies, and how you know that it is adverbial. Tell whether each adverbial phrase answers the question *when*, *where*, *how*, *how much*, or *why*.

Be careful to distinguish between adjective phrases and adverbial phrases. How can you easily do so?

Make a rule for the position of the adverbial phrase in the sentence.

2. Written Practice with Adverbial Phrases

From some passage assigned copy the adverbial phrases and the words that they modify. Draw two lines under each phrase and one under the word that it modifies. Then explain how you know that the phrase is adverbial.

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REVIEW OF ADVERBIAL CLAUSES

1. Oral Study

In the following sentences name the adverbs and explain the differences between them:

Come soon.
Come in a few minutes.
Come when you are ready.

What three different elements of the sentence may be used as an adverb?

In the sentences below describe each adverbial clause and tell what it expresses:

1. Come to see me when you can.
2. Let us go where the violets are thickest.
3. Jump as high as you can.
4. I like candy more than you do.
5. You play ball better than I do.
6. I will go skating as soon as you like.
7. We will go wherever you please.
8. I can dance as well as you can.
9. Play where you like, and when you like, and as you like, and as much as you like; but don't ask more questions.
10. Our cat is more intelligent than yours (is).

In each of the sentences above tell what part of speech the adverbial clause modifies.

Make two other sentences modeled after each of the sentences above, and explain what adverbial clauses you have used and how they are used.

What adverbs have you found introducing adverbial clauses? But adverbial clauses are also introduced by conjunctions. In the following sentences name the adverbial clauses, and the conjunctions by which they are introduced, and tell what each clause modifies:

1. Speak so clearly that everyone in the room can hear you.
2. I will if I can.
3. I will try although I have a cold.
4. Practice this until you are perfect.
5. Be happy while you can.
6. Though I am short, I am strong.
7. He is never discouraged even though he often fails.
8. If I were an aviator, I would fly all over the world.
9. I say this because I know it.
10. I explain fully in order that you may understand better.

Make five sentences on the pattern of each of the ten given above.

2. Board Work

From an assigned passage copy on the board all the sentences that you find containing adverbial clauses. Underline each clause and explain what it modifies.

3. Written Practice with Adverbial Clauses

Continue the work begun on the board.

78

STUDY OF A POEM [116]

1. Oral Work

Every year there comes a day when something in the air, the wind, or the sunshine, makes us feel that spring is here. On such a day our thoughts turn from the bricks and pavements of the city to the country roads or to the trees budding in the park. This feeling which makes us long for the open spaces has been put into a beautiful poem by one of the best modern poets, Mr. John Masefield. Although it may not tell about spring exactly as you have seen it come, it reminds everyone of the beauty of spring. It is a poem to read aloud and to learn, so that you may think about it while you watch the wonder of the coming of spring:

THE WEST WIND

It's a warm wind, the west wind, full of birds' cries;
I never hear the west wind but tears are in my eyes.
For it comes from the west lands, the old brown hills,
And April's in the west wind, and daffodils.

It's a fine land, the west land, for hearts as tired as mine,
Apple orchards blossom there, and the air's like wine.
There is cool green grass there, where men may lie at rest,
And the thrushes are in song there, fluting from the nest.

"Will you not come home, brother? you have been long away,
It's April, and blossom time, and white is the spray;
And bright is the sun, brother, and warm is the rain,
Will you not come home, brother, home to us again?

The young corn is green, brother, where the rabbits run,
It's blue sky, and white clouds, and warm rain and sun.
It's song to a man's soul, brother, fire to a man's brain,
To hear the wild bees and see the merry spring again.

Larks are singing in the west, brother, above the green wheat,
So will ye not come home, brother, and rest your tired feet?
I've a balm for bruised hearts, brother, sleep for aching eyes,"
Says the warm wind, the west wind, full of birds' cries.

It's the white road westwards is the road I must tread
To the green grass, the cool grass, and rest for heart and head,
To the violets and brown brooks and the thrushes' song,
In the fine land, the west land, the land where I belong.

— JOHN MASEFIELD.

2. Written Description

Write in verse if you can, and in prose if you cannot write in verse, a description of how spring comes where you live. Do not use the signs of spring that Mr. Masefield writes about, but only those that you yourself have noticed. If you live in the city, write about the things that happen in the city streets and parks to show that spring has come.

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VOCATIONS: SPECIAL COUNTRY OCCUPATIONS

1. Class Talk

What are the principal things raised on large tracts of land? If a farmer has only a small piece of land, what different products can he raise?

In which parts of our country is fruit farming a specialty? Look in the index of your geography and see how much you can learn from that before you turn elsewhere. Discuss the different kinds of fruit farming, the ways to make a success of it, and the dangers that threaten success.

What is truck farming? What is the great problem in the successful growing of vegetables? Where must a truck farm be situated in order to succeed? Why? What do you know about the demand for different kinds of vegetables, and the difficulties of growing and marketing them?

The following small animals are often a source of profit in the country: poultry; squabs; Belgian hares; bees. Discuss what you know and can find out about methods of raising them profitably, and the dangers of failure.

What is floriculture? What are the difficulties in trying to make a living by this occupation? What are the pleasures and profits? How can flowers be marketed to advantage?

A very special kind of work connected with the land is landscape gardening. This is an art and must be studied as any other art is studied. But it is a very interesting and useful occupation. For a man or a woman who can lay out a garden beautifully there is almost certain success.

2. Short Talks from Outlines

If you were planning a flower garden about twenty feet by ten feet, how should you arrange it?

Note that you would have to consider: (1) what flowers would grow in certain positions; (2) what flowers blossom in certain seasons; (3) what arrangements of flowers are possible in the plot of land that you have to lay out.

After you have considered all these things, make an outline of your plan for a small garden, sketching it also if you wish, and be ready to explain it to the class. Before you begin, you may place your sketch on the board.

3. Debate

Debate whether country or city occupations are better for most people.

4. Writing an Explanation

Write a paper telling whether you now think that you will work in the city or in the country after you leave school, and give reasons for your choice.

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WORD STUDY: COMMON PREFIXES [117]

1. Oral Study and Board Work

What letters can you write at the beginning of each of the following words to make a word meaning the exact opposite?

possible	pleasant	convenient
legible	resolute	please

Then write in columns all the words you can think of or find that can be changed in these ways.

A syllable added to a word at the beginning is called a ***prefix.***

What prefix is used with each of the following to add the meaning *wrongly?*

judge understand take

Find other words having this prefix with this meaning.

In the following words, name the prepositions that are used as prefixes and tell what each adds to the meaning:

afternoon	beforehand	bystander	inflame
overbearing	undermine	uproot	withstand

The prefixes *ante*, *fore*, *pre*, and *pro* mean *before.* Find as many examples as you can of words in which you can see this meaning.

The prefixes *anti*, *contra*, and *ob* (also *op*) mean *against.* Find examples of words in which this meaning can be seen.

The prefix *con* (also *com*) means *together with.* Find examples.

The prefix *ex* means *out of.* Find examples.

The prefix *post* means *after*. Find examples.
The prefixes *dia* and *per* mean *through*. Find examples.

2. Written Practice with Prefixes

From some page assigned, copy all the words that you think have prefixes. Using your dictionary, find out whether you are right in each case. Cross off any words that are wrong, and explain how the prefix changes the meaning of the word in the cases where you were right.

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WORD STUDY: COMMON SUFFIXES

1. Oral Study and Board Work

What is a prefix?

An addition of one or more syllables at the end of a word is called a ***suffix***: *act*, *actor*.

Name the suffix in each of the following words:

kingdom	manhood	goodness	friendship	dependence
equality	action	extension	bewilderment	attendance

What does *dom* mean? Give other words that contain this suffix. All the other suffixes given above mean much the same thing. Explain what the meaning is and show how, if you know the suffixes, they will help you to get the meanings of words.

Write each of these words on the board as the head of a column and see how many other words you can think of to write under it. Explain the meaning of each word that you write.

Explain the meanings of the suffixes in the following:

actor	lioness	royalist	Lutheran
miner	heroine	superintendent	employee

Write these words on the board and under each as many other words as you can think of that are formed in the same way.

What part of speech are all the words that have been discussed thus far?

Explain the meaning of each of the suffixes in the following words, and tell to what part of speech it is added, and what part of speech it makes:

fearful	fearless	childlike	tiresome	orderly	sweetish
readable	contemptible	musical	artistic	excellent	joyous

Write these words on the board and under each as many others of each kind as you can think of.

Explain the meaning of each of the suffixes in the following words, and tell to what part of speech it is added and what part of speech it helps to form:

realize falsify sadden

Using the following words as bases, see how many different parts of speech you can make from each by adding suffixes, and in some cases changing the spelling a little. Give the meaning of each word that you form:

real	common	music	red	child	thank
glad	woman	heart	good	cheer	doubt
wonder	depend	art	glory	friend	pity

2. Written Practice with Prefixes and Suffixes

Using the following words as bases, see how many different words and parts of speech you can make from each, by adding prefixes or suffixes or both:

heart	sense	pretend	cover	take
joy	care	girl	man	labor

3. Helping Your Neighbor

Exchange papers. Using the dictionary, see how many words you can add to your neighbor's list. Put a check in the margin opposite any mistakes that you find.

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REVIEW OF PREPOSITIONS

1. Oral Study and Board Work

What is a preposition?

Write on the board all the prepositions you can think of, and make a sentence for each.

What is a phrase? Name the phrase in each sentence on the board; underline it, and then tell how it is used in the sentence.

Besides the ***simple*** preposition, which consists of one word, there are various groups of words used together to form ***compound*** prepositions. In the list of common compound prepositions below, tell which consist of a phrase and a preposition:

according to	by reason of	in opposition to
apart from	by way of	in place of
as for	for the sake of	in spite of
as regards	in addition to	instead of
as to	in case of	on account of
because of	in consequence of	out of
by means of	in front of	with regard to

Write on the board sentences using each of these compound prepositions, underlining twice the phrase that it helps to make, and once the word that it modifies. Tell where a simple preposition might be substituted for the compound preposition.

2. Correct English

Like

Name the preposition in the sentences below:

He speaks Spanish like a native.
He speaks Spanish as a native does.
He speaks Spanish as if he were a native.

What kind of sentence is the first? What kind are the others? What parts of speech may be used as object of the preposition *like?*

What part of speech is often wrongly used with the preposition *like?*

Make a rule for the use of the preposition *like.*

Make sentences illustrating the use of *like.*

At

Remember that *at* (not *to*, or *by*) must be used in such phrases as *at home, at your house*, after a verb telling that someone is there:

Is your father *at* home?
Have you a visitor *at* your house?

Make other sentences showing this use of *at.*

Never use *at* to end a question beginning with *where.*

Different from

His new book is very *different* from his others.

What preposition follows *different?*

Let each pupil give a sentence using *different from.* Everyone who makes a mistake should write his sentence corrected on the board.

Without, Unless

Explain the difference in construction between the following sentences:

I will not go *without* you.
I will not go *unless* you go.

What part of speech is *without? unless?* Prove your answers. Never use *without* when you mean *unless.*

Write on the board five sentences using *without* correctly and five using *unless* correctly.

Beside, Besides

Both *beside* and *besides* are prepositions, but they have entirely different meanings. Explain the difference in meaning between the following:

Beside the piano there was a victrola.
Besides the piano, there was a victrola.

Make sentences illustrating the use of each word.

In, Into

Explain the difference in meaning between the following:

We swam *in* the bay.
We swam *into* the bay.

Make a rule for the use of *in* and *into*.
In the following, supply the correct word for each blank:

1. Come —— the room.
2. Put the cake —— the oven.
3. Jump —— the water.
4. Step —— this room a moment.
5. The child ran out —— the street.
6. The street door opens directly —— the living room.
7. Go —— the gymnasium.
8. Exercise —— the gymnasium.
9. We walked —— the woods.
10. The snake crawled —— the grass.

In which sentences would either preposition be correct? Explain the difference in meaning.

Between, Among

Explain the difference in meaning between the following:

I could not choose between these two beautiful gifts.
I could not choose among all these beautiful gifts.

Make a rule for the use of *between* and *among*.
Write on the board sentences using these prepositions correctly.

3. Written Practice with Prepositions

Write ten sentences requiring the use of as many as possible of the prepositions discussed today, but leave blanks for the prepositions.

Exchange papers with a neighbor and fill in the blanks with the correct prepositions.

Then reconsider the sentences that you wrote and correct any mistakes that you find.

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SPECIAL USES OF PREPOSITIONS

1. Oral Study

Explain the differences in meaning due to the use of different prepositions in the following sentences:

Differ with* and *Differ from

I differ *with* you on that point. This material differs *from* that.

Agree with* and *Agree to

I agree *with* you that the President will never agree *to* that plan.

Disappointed by* and *Disappointed in

I have been so often disappointed *by* my friends that I am thoroughly disappointed *in* them.

Compare with* and *Compare to

If you compare Washington *with* Lincoln, you will find many points of resemblance in their characters. Both have been compared *to* great sheltering trees.

Make other sentences using all these verbs and prepositions correctly.

Buy of*, *Accuse of*, *Blame for*, *Die of

In the following paragraph, notice which prepositions are used with the different verbs:

The boy went to *buy* a chicken *of* the butcher. He was *accused of* stealing. His parents were to *blame for* not making him understand that it was wrong to steal. He ran away from home and *died of* cold.

Make other sentences, using *accuse of*, *blame for*, *buy of*, *die of*.

Wait for and *Wait on*

Do not use *wait on* when you mean *wait for*. *Wait on* means to act as a waiter:

I am coming. *Wait for* me.
Three girls *waited on* the table.

Make other sentences showing this distinction.

2. Written Practice with Prepositions

Make a list of the expressions discussed in this lesson, and write a sentence showing the correct use of each.

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STUDY OF A STORY[118]

1. Silent Work

In this story there is a surprise. See how many can guess it:

THE BAR OF GOLD

Long ago there was a poor man who was continually worrying because he could not save money. Once as he was sitting by the roadside with his head in his hands, wondering how he could get along better, a kind-hearted doctor who was passing asked him what was the matter.

When the doctor heard what was troubling the poor man, he said he had something at home that would help him.

In the doctor's study, the poor man was amazed to see in a glass case a shining bar of gold. The doctor told him that his father had also been a poor man who worked hard but could not get on well. Finally he had saved enough to buy this bar of gold, and when he died, had left it to his son, who had never used it. The doctor then offered the bar to the poor man, on condition that he should take it home and not touch it or sell it unless he was in very great need.

The poor man was overwhelmed by the doctor's kindness. He took the bar home in its case and showed it to his wife and children; and for safe-keeping, they hid it in the cellar.

From that day the poor man ceased to worry. His eyes grew bright; he became strong and healthy; he sang and whistled at his work. Soon he got more work to do and did it better; and it was not long before he began to save money. After some years he was prosperous as well as happy. And he and his wife knew that they owed their happiness to the bar of gold.

One day a poor old man came to their door, selling brooms. He told them that he had worked and worried all his life and had never been able to get on. He told them, too, that he had once been an expert in metals, but that sickness had brought him to broom-selling.

The man looked at his wife and she nodded. He then went into the cellar and brought up the bar of gold. He offered it to the stranger, with the explanation that the doctor had given him, and added that he was glad to pass on the good luck to another.

The stranger took the bar in his hands, looked surprised, and held it as if he were weighing it. Then he turned it over and said that something was scratched on the other side. Greatly astonished, they came near and read with him:

THE BEST WAY TO PROSPER IS TO HAVE NO FEAR OF FAILURE. THE POOR MAN'S FEAR CAN BE BANISHED BY EVEN A BAR OF ——

— Adapted from the Swedish of ALBERT SEGERSTEDT.

Supply the last words. What is the point of the story?

2. Debate

Debate whether or not success comes more easily when people feel that they have something to depend upon.

3. Writing a Story

Write the story of "The Bar of Gold," changing it as much as you please. Give names to the persons and places, and make the conversation as interesting as you can. Let the story happen in your neighborhood.

Remember the rule for paragraphing conversation. Do not forget to use quotation marks wherever they belong.

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STUDY OF A POEM

1. Oral Study

If you are asked to divide a piece of paper neatly and have no scissors or knife, what do you do?

If your school were afire and the telephone wires had been burned, how should you try to get help?

If you saw someone drowning and could not swim or find a boat, and there were no other people near, what should you do?

The useful citizen is the man who does not waste time wishing he had this or that to help him to success, but who makes success out of whatever he finds at hand.

Read the poem below aloud, stanza by stanza, and explain how it illustrates this statement:

OPPORTUNITY

This I beheld, or dreamed it in a dream: —
There came a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.

A craven hung along the battle's edge,
And thought, "Had I a sword of keener steel —
That blue blade that the king's son bears — but this
Blunt thing —!" he snapt and flung it from his hand,
And lowering crept away and left the field.

Then came the king's son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it, and with battle-shout
Lifted afresh he hewed his enemy down,
And saved a great cause that heroic day.

— Edward Rowland Sill.

Explain the following words and give other words that have almost the same meaning, telling what the differences are:

shocked	furious	wavered	staggered	hemmed	craven
blunt	snapt	bestead	hilt-buried	snatched	hewed

Learn the poem.

2. Oral Stories

Make up a story about a brave deed in which someone brought success out of failure by using what someone else threw away or thought not worth using. It may be about a ship, a train, a house afire, or anything else connected with accident or danger.

3. Class Criticism

Discuss each story after it has been told, answering the following questions about it:

1. Was it interesting?
2. What made it so?
3. Do you see any way in which it might have been improved?
4. Should it have been shorter or longer?
5. Was it spoken so clearly that you understood every word?

4. Writing a Poem in Prose

Write the story of the poem in your own words, giving names to the place and the people. Try to make the scene so vivid that your reader will feel almost as if he had been there.

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VOCATIONS: THE BUILDING TRADES

1. Class Talk and Board Work

How many different kinds of work have to be done in building? What do you call the man who makes the plans? What do you call the men who draw the plans? What do you call the man who sells the land? the man who estimates costs and carries out the work?

Of what different materials are houses made? What do you

BUILDING A SKY-SCRAPER

call men who work in each of these materials? What men are needed for securing drainage and a water supply? for lighting?

What men work in the interior of the house, finishing it?

Write on the board a list of all the trades connected with building, grouping together those that belong together. Then make an outline of the subject, "Building a House." Make two main heads:

I. Exterior
II. Interior

2. Short Talks

Choose the building trade about which you know most, and be ready to tell the class what kinds of work must be done in it; how this work is learned; what the pay is; and what opportunities there are in the trade.

If you do not know much about any of these trades, see how much you can find out from the encyclopedia or some other book.

3. Class Criticism

Discuss each talk when it is finished, answering these questions:

1. Do you think the information given was correct?
2. Were the facts given in the best order?
3. What other facts, if any, should have been added?
4. Did the speaker stand and speak properly?

4. Debate

Debate the advantages and disadvantages of the building trades.

5. Writing an Explanation

Write an explanation of your answer to the question:

Which should you prefer to be — a carpenter, stone mason, bricklayer, contractor, architect, architect's draughtsman, plumber, electrician, plasterer, decorator, painter, or paperhanger?

Try to think of all the good reasons there are for the opinion that you hold.

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VOCATIONS: HOUSEHOLD OCCUPATIONS

1. Class Talk

A hundred years ago many things that we now buy ready-made were prepared in the home: bread, cakes, pies, preserves, pickles, and even soap. Not only were clothes made at home, but often the cloth itself was spun, woven, and dyed at home. Sometimes the wool was taken from sheep belonging to the person for whom the clothes were made. Not only were stockings, gloves, and mufflers knitted at home, but most of the carpets and rugs were made from rags accumulated at home and made into rag carpets and woven rugs. Today more and more things used in the home are made outside, and there are many special occupations for girls outside the home.

What are some of the different kinds of factories that provide food for the home? What can you tell about the work there?

Girls who have a talent for cooking can use it in different ways. One way is to be a caterer. Tell what you know about catering in your neighborhood — how it is done and paid for, and what is necessary to make a success of it.

Another way to use a talent for cooking is to run a community kitchen, which is beginning to take the place of the boarding house. To do this, a woman gets a number of people in a neighborhood to agree to buy of her dinners ready to be served at home. She makes her own menus and sends out the dinners in containers that keep the food hot until it is eaten. The next day the containers are returned to the kitchen.

What advantages can you see in this kind of work over keeping a boarding house? What would be necessary to make a success of it?

It is probable that before long women will learn to specialize in other kinds of housekeeping. Just as now we have women who wash and mend rare laces and embroideries, there may later be specialists in caring for other articles of dress and furniture, and

housekeeping will become a science instead of what it used to be — drudgery.

Any girl who has no special talent and who does not know what kind of work she wishes to do when she leaves school should try to find out whether there is opportunity in the neighborhood to be trained in some special form of housekeeping and whether there is a demand for that kind of help. In this way she will be much more successful than if she merely takes up any kind of work that comes her way.

2. Debate

Debate whether or not it is worth while for girls to take the time after leaving school to train for some special kind of work — that for which they are best fitted.

3. Writing an Explanation

Write a composition on the different opportunities for girls in different forms of household work. Before you begin, make an outline of the chief points discussed in class, and follow your outline.

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COMMA REVIEW AND STUDY

1. Board Work

Review all the uses of the comma that you know, by using the index of this book. Then study the new uses below.

To Charlie Cooper was the greatest novelist of his day.

Did you read this sentence correctly the first time? How can you punctuate it to keep readers from making a mistake?

Read the following sentences; then punctuate them so that no mistake is possible, even for a moment:

Because of the ice boats the river was crowded.

Because of the ice boats could not be used for crossing.

At the call of the wild cats have left their homes.

At the call of the wild cats have you ever wished yourself at home?

What two meanings might the following sentence have?

As we were sailing down the Channel came a big steamer with all flags flying.

Punctuate it in two ways so that in each the meaning is unmistakable.

Which parts of the sentence does the comma separate in each case? Which parts of the sentence should stand out before all the others? Why? In these sentences, do the subjects stand out? Why not?

How can you prevent the hasty reader from making the subject in each of these sentences a part of the modifying phrase or clause with which the sentence begins? Make a rule for this use of the comma.

Remember that a comma always makes you stop, and so separates the words between which it stands.

When a long modifier stands at the beginning of a sentence, it is usually set off by a comma:

Before we undertake this, stop and consider.

Even a single word is so separated if it might be taken wrongly with the next word:

Next, his wishes must be learned.

Is the following sentence clear at a glance?

The prisoners watched as they were managed to escape.

Without punctuation, what mistake is likely to be made? When a modifier of any length comes between the subject and the predicate verb, what is the danger? How can it be avoided? how many commas must be used? Why?

Make a rule for punctuating a long modifier standing between the subject and predicate.

In the story on p. 261 study the placing and punctuation of the long modifiers. See whether it would be possible to change the position of any of them without spoiling the sentence, and whether the punctuation would then have to be changed also.

2. Written Punctuation Practice

Copy the following, inserting commas wherever they are needed:

HOW BENJAMIN FRANKLIN BEGAN TO WRITE

When I was ten years old my father took me to help him in his business which was that of a candle and soap maker. My part was to cut wicks for the candles to fill the molds to attend the shop and to run errands. As I disliked the trade my father took me to see joiners bricklayers turners braziers and men of other trades at their work in order that I might find some trade or profession to my liking.

While I was still a baby reading was my delight and all the money that came into my hands I spent on books. Because of my love of books my father decided to make me a printer although he already had one son of that profession. Accordingly I was apprenticed to my brother until I was twenty-one years old.

In a short time I made great progress and became useful to my brother. What made me especially happy was this that I now had access to many books. Sometimes I was able through my acquaintance with booksellers' apprentices to borrow one which I was careful to return soon and clean. When I had to return it early in the morning I would often sit up the greatest part of the night reading. After some time a merchant who came to our printing office took notice of me invited me to see his library and very kindly offered to lend me books.

My brother had in 1720 or 1721 begun to print a newspaper. The second that came out in America it was called the *New England Courant.* I remember some of his friends said it was not likely to succeed one newspaper being enough for America. After I had set up the type and printed off the sheets it was my business to carry the papers to the customers.

Among my brother's friends were some men who wrote little pieces for this paper which made it more in demand. Hearing these men talk about their work I was anxious to try what I could do. But being still a boy and suspecting that my brother would not print anything of mine if he knew it to be mine I wrote a paper in a disguised hand. This I put under the door of the printing house. In the morning when his friends called my brother showed it to them. They read it and talked about it in my hearing. I was delighted to find that they were pleased

with it and that in their guesses at the author they named only men of learning. Encouraged by this I tried again and sent to the press several other pieces which were equally approved. For some time I kept my secret but I finally told it to my brother.

— Adapted from Franklin's AUTOBIOGRAPHY.

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CONJUNCTIONS[119]

1. Oral Study and Board Work

What is a conjunction?

Explain the difference in structure between the sentences below:

The signal was given and the team rushed forward.
When the signal was given, the team rushed forward.

Name the two clauses in each sentence and the conjunctions that connect these clauses.

What word do we use to describe the clauses in the first sentence? We call the conjunction that connects such clauses a ***coördinating*** conjunction.

What word do we use to describe each clause in the second sentence? We call the conjunction that makes one clause subordinate in meaning to the other a ***subordinating*** conjunction.

In the following sentences, name all the coördinating conjunctions:

1. I may go or I may not.
2. I should like to go but I cannot.
3. I cannot go, nor do I wish to go.

What do you notice about the first clause of the sentence in which *nor* is used?

Make other sentences, using these conjunctions, and write them on the board.

In the following sentences, name the subordinating conjunctions:

1. I will go if I can.
2. I will wait until you are ready.
3. She asked whether I was going.

4. Though I am busy, I shall take the time to go.
5. Although I am busy, I shall take the time to go.
6. I shall go unless I am prevented.
7. I shall go because I ought to be there.
8. As she has been so kind to me, I shall go.
9. She said that she would be there.
10. While I was waiting, I saw him.

Make a list of these conjunctions on the board. Explain how each subordinates one clause to the other. Change any that you can to coördinating conjunctions and explain the difference you have made in the sentence.

Write another sentence for each.

Change any of these sentences that you can by using coördinating conjunctions and explain the difference in meaning.

In the following sentences, several words are used together to make conjunctions. Name them and tell what they connect:

1. The secretary, as well as the treasurer, is coming.
2. You talk as though you know all about it.
3. You speak as if you had special information.
4. Explain more clearly so that I shall understand.
5. I asked in order that I might understand better.
6. I will take my umbrella in case that it should rain.
7. I will join the club provided that you will.
8. I would join except that I am too busy to attend the meetings.

A single word used to connect sentences or parts of sentences is called a ***simple*** conjunction.

A group of words used together as a conjunction is called a ***compound*** conjunction.

Write on the board all the compound conjunctions in the sentences above and use each again in a sentence.

What do you notice about *as well as?*

In some assigned passage name all the conjunctions, tell whether each is simple or compound, subordinating or coördinating, and tell what it connects. Where you can, substitute other conjunctions and show how you have changed the meaning or emphasis.

2. Written Practice with Conjunctions

Write ten sentences, using as many coördinating conjunctions as you can, and underlining each as you write it.

Exchange papers and rewrite the sentences that you receive so that they shall be complex instead of compound. To do this, you will need to decide carefully which subordinating conjunction is best in each case. When it is possible, rewrite the sentence in more than one way.

Then return the papers and consider whether all the compound sentences that you wrote have been correctly changed into complex.

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CONJUNCTIONS (Continued)

1. Correct English

Whether

The conjunction *if* is often wrongly used for *whether*. Explain the difference in their use in the sentences below:

1. Do you know whether it is raining?
2. Tell me whether it is raining.
3. I asked you whether it is raining.
4. Shall you go if it is raining?
5. Do you know whether they will go if it is raining?

Whether is used after verbs of *asking* and *telling* to introduce the clause that states what is asked or told.

If is used to state something upon which something else depends.

In the sentences below, supply *whether* or *if*, whichever is correct:

1. Did he say —— he would come?
2. Did he say —— he would come —— it rained?
3. Did he say ——, —— it rained, he would come?
4. Will the team play —— it is snowing?
5. Only the coach knows —— they will play.
6. Tell me, —— you go out, where you leave the key.

7. Tell me —— you are going out.
8. Tell Mother, —— you go out, —— you will be home for dinner.
9. I don't know —— this answer is correct.
10. Do you know —— the bell has rung?

Make other sentences like these and write them on the board.

Unless

What is the difference in use between *without* and *unless?* Let each pupil give a sentence using *unless* correctly. Everyone who makes a mistake should write his sentence correctly on the board.

As

What is the difference in use between *like* and *as?* Let each pupil give a sentence using *as* correctly. Correct mistakes on the board as before.

Than

Explain the use of *than* in the following sentences:

1. He is taller than I am.
2. Are you taller than she?
3. I would rather read than play.

After *than* a verb is always expressed or understood. In the following sentences supply the verb that is understood:

1. He is older than she.
2. Are you younger than I?
3. This material is better than that.
4. Do you live farther from school than they?
5. You are not more pleased than we.

Explain why the following sentences are ambiguous, and insert both sets of words that might be understood:

1. Do you like Phil better than Bob?
2. Do you play oftener with Cyril than Jack?
3. Does your brother help you more than your sister?
4. Is the colonel kinder to his men than the captain?

Whenever there is any doubt as to what is compared, express the meaning fully by supplying all the words needed to make it unmistakable.

That

Always use *that* (not *as*) after *don't* or *doesn't know:*

I *don't know that* I care to accept the invitation.

Make other sentences, using *don't know* followed by *that.*

But that

Use *but that* (not *but what*) as a compound conjunction:

I never dreamed *but that* I was doing right.

Make other sentences practicing this construction.

2. Written Practice with Conjunctions

Make a list of the conjunctions discussed in this lesson. Write sentences using each correctly.

91

USES OF CONJUNCTIONS

1. Oral Study and Board Work

What part of speech is used merely to connect? What may conjunctions connect?

Write on the board a sentence containing a conjunction that connects words; another with a conjunction that connects phrases; a third with a conjunction that connects two principal clauses; a fourth with a conjunction that connects a principal with a subordinate clause; a fifth with a conjunction connecting two subordinate clauses; and finally, two more sentences which as wholes are connected by a conjunction, although they are written as two sentences.

From these sentences make a list on the board of coördinating conjunctions.

Make another list of subordinating conjunctions.

In regard to coördinating conjunctions there is only one thing to remember; and that is, that **they must always connect elements of the same kind** — word with word, phrase with phrase, and clause with clause — **and in the same construction.** Correct the following:

I like to sing and dancing.

He said to come but that he would not be at home before seven.

Which of the sentences below are correct, and why?

1. I like to read better than to play dominoes.
2. I like reading better than to play dominoes.
3. I like reading better than playing dominoes.
4. I like to read better than playing dominoes.

Write the correct forms on the board. Give the rule.

Why should the two parts of a comparison be expressed in exactly the same way?

How can the following sentence be made correct?

I like the taste of crabs better than oysters.

What can you say that is a little shorter than "I like the taste of crabs better than the taste of oysters"?

Think of various kinds of food that you prefer to other similar kinds, and write on the board sentences comparing them, and using *that of*, or *those of* as needed.

It is a very common mistake to compare things of a different type as you do when you compare *the taste of crabs* with *oysters* themselves.

2. Written Practice in Coördination and Subordination

Write a comparison of your favorite dishes with those of someone else whom you know well. Make every comparison so clear that it could not possibly be misunderstood.

When you have finished, read your work. Wherever you can, improve your sentences by making more careful connection. Be sure to subordinate the less important ideas.

92

CONJUNCTIONS: CORRELATIVES

1. Oral Study

Some conjunctions are used in pairs. Find the pairs of conjunctions in the sentences below, and make a rule for the placing of each member of the pair:

1. Both Mary and John are pleased.
2. Mary is both pleased and proud.
3. Either he or she will go.
4. Neither he nor she will go.
5. We shall neither go nor send word.
6. I don't know whether we shall drive or walk.
7. Either he misunderstands or he is greatly to blame.
8. He neither misunderstands nor is he greatly to blame.
9. I am not only tired but sad.
10. We had not only walked far but we had also worked hard in the morning.
11. Not only Jane but David also came with us.
12. I don't know whether to write now or to wait longer.
13. Although I should like to tell you, yet I have promised not to tell anyone.

Pairs of conjunctions used together in the sentence are called *correlatives*.

Write on the board the correlatives in the sentences above. Which of them can also be used alone?

Make other sentences, using each of these correlatives, and remembering to place them in their proper positions in the sentence.

2. Correct English

Neither — nor, either — or

Keep these correlatives together.

Make sentences about the following pairs, using first the one set of correlatives, and then the other:

rain — snow	cats — dogs
too hot — too cold	play — watch the game
he — I	Saturday — Monday
he — she	sing — dance
be happy — make others happy	do — let me do

Make other sentences according to this pattern, using these pairs of correlatives.

3. Board Work

Search in stories for other examples of correlatives. As soon as you have found one, write it on the board from memory, taking special care to place the conjunctions where they belong.

4. Written Practice with Correlative Conjunctions

Write ten sentences contrasting two seasons of the year, and using in each sentence correlative conjunctions. Underline your conjunctions.

93

VOCATIONS: DOCTORS AND NURSES[120]

1. Class Talk

Tell in a sentence what this picture shows. Who are the people, and what is the situation? How do you think it will come out? Why? What time of day or night is it? How can you be sure? What is the doctor waiting to see? What do the bowl and pitcher on the bench tell you?

How can you tell that the doctor cares whether the child dies? How long do you think he would be capable of sitting there, watching and waiting to see what he could do next? What qualities does a good doctor need? Explain why he needs to be a close observer; to have the power of quick, accurate judgment; to be patient; to be cheerful; to be kind; to be brave; to be generous; to have a good memory.

How much training must a doctor have? If you wish to be a doctor, and must go to work now because you need the money for

THE DOCTOR—By Luke Fildes

yourself or for the family, how could you find a way later to study and become a doctor?

How is a nurse like a doctor and how different? What can you tell about training for a nurse? Should you like to be a nurse? Why or why not?

2. Debate

Debate whether or not a doctor or a nurse is as brave as a good soldier.

3. Written Composition

Write for the class an account of your family doctor, or of some other doctor whom you know well and like. Tell how he looks, what he says as he comes in, how he treats his patients, and why you like him. Try to make the class like him also.

94

CHOOSING A VOCATION

1. Class Talk

Discuss the following:

Besides the profession of doctor, there are many other professions for which not only high school and college training are necessary, but for which years of special study must be undertaken. Sometimes this takes the place of high school and college work; sometimes of college work; sometimes it can be done only after eight years of high school and college have been added to the eight years of grammar school.

Write on the board the names of some of these professions, and discuss the qualities and training needed for each, and the rewards of each in happiness and in opportunity to serve others.

In considering what work you are going to do in the world, the first question to be answered is: Do I wish to do this more than any other kind of work in the world?

If so, you can proceed to the second question, which is: Can I do it better than I can any other kind of work? If the answer

to this question is also "Yes," there is no doubt that this is the work for you.

But in many cases you may wish to do a certain kind of work, and still not know whether you can do it well enough to make a success of it. What shall you do then? In such a case you may ask yourself a third question: Can I do the work that I love at least as well as I do other work?

In that case, it would seem reasonable to give the work that you prefer a chance, provided that you can say "Yes" to still another question: Is there a need for this work to be done, and is the demand for workers greater than the supply?

This settled, you are safe in going ahead, always with the determination that you will be alert to find out whether you have made a mistake, so that you can change before it is too late.

For many people, however, the problem is not so soon settled. Still, there are questions that help to settle it.

Do you, for example, prefer to work with your hands or with your head?

Whichever you prefer, you are ruling out about half the kinds of work in the world. And it is not likely that you will be mistaken on this point, or that if you prefer the one kind of work now, you will change later on.

If you prefer handwork, do you wish to do it in the country or in the city? outdoors or indoors? Do you like to do a small piece of work, such as watching a particular machine, and to keep on doing it day after day, free of all responsibility except that of getting right the small thing that you are doing? or do you prefer to do many kinds of things in your own way, and to direct your own work even at the risk of failure?

Decide what qualities would be required for the following kinds of work: field hand, miner, cobbler, factory hand, sailor, iron worker, plumber, carpenter, house painter, potter, lace-maker, dressmaker, goldsmith and silversmith, blacksmith, fisherman, worker in a laundry, street cleaner, fireman, electrician.

If you prefer head work, do you prefer work that you can do

alone or by talking with other people? What different qualities are needed by a bank clerk and by a salesman or saleswoman?

Do you prefer work that requires extreme regularity and accuracy, or work that succeeds or fails according to the inspiration of your moods?

What qualities are needed by the minister, lawyer, teacher, librarian, commercial traveler, engineer, banker, poet, statesman, buyer for a department store, railway conductor?

By this process of continued questioning of yourself and of discussion with other people, you are able to shut out most kinds of work as not belonging to you. Then of the few that remain, you can choose that which most strongly appeals to you and gives you a sense of satisfaction as you do it. If you do not at first get exactly the right thing to do, you keep on trying, waiting and watching and doing your best with each piece of work as it comes along, until you at length find your place and do the work that you were meant to do with satisfaction and success.

2. Debate

Debate which among the following occupations are least desirable and why: messenger boy, bell boy, elevator boy, cash girl, apprentice to a trade, delivery boy, newsboy, bootblack, peddler, telephone girl, stenographer, factory hand, stevedore.

3. Written Composition

Write a short paper about the kind of work that you now think you will try first after leaving school, giving reasons for your choice.

95

REVIEW OF BUSINESS LETTERS

For a review of different types of business letters, you might keep up, perhaps for several days, the game of organizing and managing some business house.

The pupils who have written the best business letters during the year may be the members of the firm and the office force. The other members of the class may be at first outsiders; and later, take turns as employees.

In the course of the game, you might write the following letters:

1. Letters of application for different kinds of work
2. Letter of acceptance of a position
3. Letter declining for good reasons offered work
4. Letter of inquiry and (after exchange) of reply to an inquiry
5. Letter ordering goods, and (after exchange) letter accompanying order of goods
6. Letter of complaint that goods were not received or were for same reason unsatisfactory, and reply
7. Letter to interest strangers in the purchase of something, and the strangers' replies, both favorable and unfavorable
8. Letter accompanying check, and letter acknowledging check
9. Letter urging the payment of overdue bill, and reply
10. Letter of recommendation for a position

96

SCRAPBAG OF BAD ENGLISH [121]

1. Class Talk

Discuss the sentences below and tell what is wrong with each:

1. Are they fish in this river?
2. There's only roaches.
3. Did you suspicion there were any?
4. No, I never did.
5. If I was you, I wouldn't go.
6. Didn't you sleep good last night?
7. Do you think a murderer should be hung?
8. What is the affect of hanging upon other criminals?
9. Many a criminal began their lives as good men.
10. Everyone likes their dinner hot.
11. This box of strawberries are the best.

12. I haven't hardly any money.
13. I only wisht I had a dime.
14. Haven't you got one?
15. You have too. I haven't neither.
16. Self and wife are invited.
17. Where is the party at?
18. I want off at the next corner.
19. The cat wants in.
20. Dear Friend, I thank you kindly for your help. . . . . .
21. Yours respectively, John Jones.
22. Jim is awful mad.
23. Are you most ready?
24. Father and myself went.
25. Leave your books lay on the desk.
26. Do like he did.

Write on the board each of these sentences in correct form. Every pupil who did not at once find the mistake for himself should make five other sentences like the one on the board.

Add to the list other mistakes that you have heard anyone in the class make, and correct them in the same way. Only the pupils who did not immediately recognize an error should practice correcting it.

2. Written Practice in Correct English

Choose the sentences that you were not able to correct, and write five more of each kind correctly.

Exchange work and make sure that all errors are corrected.

97

STUDY OF A POEM

1. Oral Study

Read the following poem aloud, pronouncing with special care *columns*, *brasses*, and *rearward:*

THE NEW ARMY

March! column, march! hark to the brasses and drums.
March! column, march! see where the New Army comes.
Let the loud fife cry aloud its victorious voice!
Let the proud pennons leap into the light and rejoice;
Forward! aye, forward, forever.
Army of honest endeavor!
Forward the forces of peace, rearward the armies of war.
A cheer to the armies who make, a truce to the armies who mar!

. . . . . .

Come, let us look on the ranks with an in-seeing eye.
These are the columns to live, not the columns to die.
He, baring arms to create, is of higher employ
Than he, be he never so great, bearing arms to destroy.

. . . . . .

The armies of war shall disband with their battle flags furled.
But these are the armies of peace which shall conquer the world.
Honor to him of the ranks of these forces of skill
More than to any adept of the forces which kill!
Forward then! forward forever!
The day of defeat shall be never!
Work shall be lord of the land, war may not lift up her face,
Work shall be crested of glory, war wear the badge of disgrace.

— Edmund Vance Cooke.

Explain the poem in your own words and learn it.

2. Debate

Debate whether or not work is the greatest blessing in the world.

3. Writing a Paper

Write a paper on the imaginary experience of a prisoner who was not allowed to do any work.

TABLES FOR REFERENCE

Table of Changes That Show Gender

Different Endings for the Feminine Gender

ess

Masculine	*Feminine*
actor	actress
emperor	empress
host	hostess
heir	heiress
master	mistress
prince	princess
tiger	tigress

ine, ina

Masculine	*Feminine*
czar	czarina
hero	heroine
Joseph	Josephine
Paul	Pauline

Different Words for the Feminine Gender

People

Masculine	*Feminine*
bachelor	maid
boy	girl
brother	sister
count, earl	countess
father	mother
gentleman, lord	lady
king	queen
lad	lass
monk	nun
nephew	niece
son	daughter
uncle	aunt
wizard	witch
duke	duchess

Animals

Masculine	*Feminine*
bull, ox	cow
cock	hen
drake	duck
gander	goose
horse	mare
ram	ewe

Figurative Gender of Common Things

Masculine	*Feminine*
sun	moon
	night, dawn
winter	spring, summer, autumn
war	peace
ocean	land, earth, cities
time	
	ships, engines
	virtues

Table of Singulars and Plurals

Form the plural of nouns by adding *s* to the singular except in words like the following:

Singular	*Plural*	*Singular*	*Plural*
s, x, z, ch, sh	**es**	Consonant + **y**	**ies**
ass	asses	baby	babies
ax	axes	lady	ladies
topaz	topazes	pansy	pansies
church	churches	soliloquy	soliloquies
bush	bushes		

Singular	*Plural*
f, fe	**ves**
beef, leaf, sheaf, thief	beeves, leaves, sheaves, thieves
calf, half	calves, halves
elf, self, shelf	elves, selves, shelves
knife, life, wife	knives, lives, wives
loaf	loaves
wharf	wharfs or wharves
wolf	wolves

Singular	*Plural*	*Singular*	*Plural*
o	oes	o	oes
buffalo	buffaloes	mulatto	mulattoes
calico	calicoes	negro	negroes
cargo	cargoes	potato	potatoes
echo	echoes	tomato	tomatoes
embargo	embargoes	tornado	tornadoes
hero	heroes	veto	vetoes
mosquito	mosquitoes	volcano	volcanoes

Plural by change of vowels:

foot, feet	man, men	mouse, mice
goose, geese	tooth, teeth	louse, lice

Woman, women; gentleman, gentlemen; fireman, firemen; Englishman, Englishmen; Frenchman, Frenchmen.

But *German*, *Mussulman*, *talisman*, are not compounds of *man*. Form their plurals by adding *s*.

Plurals in *en:* child, children; brother, brethren; ox, oxen.

Foreign plurals:

alumna, alumnæ	radius, radii (radiuses)	memorandum, memoranda (memorandums)
formula, formulæ (formulas)	terminus, termini	
larva, larvæ	genus, genera	stratum, strata (stratums)
vertebra, vertebræ	bacterium, bacteria	criterion, criteria (-ions)
alumnus, alumni	curriculum, curricula (curriculums)	phenomenon, phenomena (phenomenons)
fungus, fungi		cherub, cherubim (cherubs)
nucleus, nuclei	datum, data	seraph, seraphim (seraphs)
analysis, analyses	basis, bases	oasis, oases
axis, axes	crisis, crises	parenthesis, parentheses

Plurals of Compounds:

Last Word Pluralized	*First Word Pluralized*
courtyard, courtyards	commander-in-chief, commanders-in-chief
forget-me-not, forget-me-nots	court-martial, courts-martial
four-per-cent, four-per-cents	attorney-at-law, attorneys-at-law
lieutenant-governor, lieutenant-governors	aide-de-camp, aides-de-camp
greenhouse, greenhouses	cousin-german, cousins-german
major-general, major-generals	editor-in-chief, editors-in-chief
spoonful, spoonfuls	hanger-on, hangers-on
	knight-errant, knights-errant
	man-of-war, men-of-war

Both Words Pluralized

knight-templar, knights-templars
man-servant, men-servants
woman-servant, women-servants

Plurals of proper nouns:

Mary, Marys	Stone, Stones	Hamish, Hamishes
John, Johns	Jones, Joneses	Buzzfuzz, Buzzfuzzes
Smith, Smiths	Church, Churches	Cox, Coxes

Titles used with proper nouns. Make the title plural when possible:

Mr. Brown, Messrs. *or* the Messrs. Brown
Miss Brown, the Misses Brown

But *the Miss Browns* is also permitted; and the plural of *Master Brown* is *the Master Browns;* that of *Mrs. Brown* is *the Mrs. Browns.*

Plurals of letters, figures, and signs:

a, a's; 2, 2's; +, +'s.

Nouns of which the singular is used for both singular and plural:

Fishes	*Birds*	*Beasts*
cod	grouse	deer
mackerel	plover	elk
pike	quail	moose
shad	snipe	sheep
trout	teal	swine

Note also *corps* and such proper nouns as *Chinese, Japanese, Portuguese.*

Nouns of which the singular only is used:

Arts	*Qualities*	*Materials*
music	anger	gold
poetry	honesty	silver
dancing	perseverance	rye
photography	wisdom	wheat

The names of materials are made plural to mean different kinds of the same material.

Nouns of which the singular and plural have different meanings:

history (the study)	histories (books)
glass (material)	glasses (spectacles, drinking glasses)
iron (metal)	irons (fetters, flatirons)
nickel (metal)	nickels (coins)
painting (art)	paintings (pictures)
physic	physics
scale	scales
spectacle	spectacles
stock	stocks

Nouns plural in form but singular in use, as:

news athletics measles mumps optics molasses politics

Nouns which are used only in the plural, as:

annals	dregs	proceeds	trousers
billiards	eaves	riches	tweezers
breeches	lees	scissors	victuals
clothes	oats	shears	withers
	pincers	tongs	

Nouns plural in form but singular or plural in use:

alms	gallows	series
amends	means	tidings
bellows	pains	wages

Nouns which have two plurals with different meanings:

Singular		*Plural*
brother	brothers (same family)	brethren (same association)
die	dies (for stamping)	dice (for play)
fish	fish (regarded collectively)	fishes (regarded separately)
foot	feet	foot (infantry)
genius	geniuses (men)	genii (spirits)
horse	horses (animals)	horse (cavalry)
index	indexes (tables)	indices (signs)
pea	peas (by number)	pease (by quantity)
penny	pennies (coins)	pence (amount of money)
sail	sail (vessels)	sails (pieces of canvas)
shot	shot (balls)	shots (discharges)
staff	staffs (as a military term)	staves (canes or sticks)

Nouns used in counting, which are singular or plural according to the use:

Collective	*Distributive*
two dozen eggs	dozens of eggs
two score sheep	scores of sheep
two hundred men	hundreds of men

When a compound formed of a numeral and a noun is used as an adjective, the noun remains singular in form:

a ten-room house	a six-cylinder engine
a ten-dollar bill	a three-pint bucket
a two-foot rule	a two-quart jar
a five-pound note	an eight-hour day
a twelve-pound baby	a two-bushel basket
a five-gallon demijohn	a twenty-mule team
a ten-button glove	a nine-hole course

Table of Pronouns

Personal Pronouns — Simple

	First Person		*Second Person*		
	Singular	*Plural*	*Singular*		*Plural*
Nominative	I	we	thou	you	ye, you
Genitive	my	our	thy	your	your
	mine	ours	thine	yours	yours
Accusative-dative	me	us	thee	you	ye, you

	Third Person			
	Singular			*Plural*
	Masculine	*Feminine*	*Neuter*	
Nominative	he	she	it	they
Genitive	his	her, hers	its	their, theirs
Accusative-dative	him	her	it	them

Note. — *Thou* and *ye* are used now only in the language of religion and in poetry.

Personal Pronouns — Compound

The compound personal pronoun, whether used as reflexive or as intensive, has no inflection for case; its forms are:

	Singular	*Plural*
1st Person	myself	ourselves
2d Person	thyself yourself	yourselves
3d Person	himself herself itself	themselves

Possessive Pronouns

	Singular	*Plural*
1st Person	mine	ours
2d Person	thine, yours	yours
3d Person	his, hers	theirs

Relative Pronouns — Simple

Singular and Plural

Nominative	who	which	that	as
Genitive	whose			
Accusative-dative	whom	which	that	as

Relative Pronouns — Compound

Nominative. whoever, whosoever; whichever, whichsoever; whatever, whatsoever, what (= that which)

Accusative-dative. whomever, whomsoever; whichever, whichsoever; whatever, whatsoever, what

Interrogative Pronouns

Singular and Plural

Nominative	who	which	what
Genitive	whose		
Accusative-dative	whom	which	what

Indefinite Pronouns

Singular	*Plural*	*Singular or Plural*
another, another's		
anybody, anybody's		all
anything		any
aught		none
each		
either	both	
		enough
everyone, everyone's		
much	many	
naught		
neither		
nobody, nobody's		
one, one's		
other, other's	others, others'	
someone, someone's	several	some
someone else, someone else's		
something		

DEMONSTRATIVE PRONOUNS

Singular	*Plural*
this, that	these, those

IDENTIFYING PRONOUN

same

Adjectives

Adjectives are divided into two classes: descriptive and limiting. Limiting adjectives are used merely to point out, not to describe.

TABLE OF LIMITING ADJECTIVES

Articles

Definite	*Indefinite*
the	a (before a consonant or consonant sound) an (before a vowel sound)

Pronominal

POSSESSIVE

	Personal		*Relative and Interrogative*
	Singular	*Plural*	
1st Person	my	our	
2d Person	thy, your	your	whose
3d Person	his, her, its	their	

DEMONSTRATIVE

Singular	*Plural*
this, that	these, those

IDENTIFYING

same

RELATIVE

what, which (rarely), whichever, whichsoever, whatever, whatsoever

INTERROGATIVE

which (choice of two or more)
what

Indefinite

Singular	*Plural*	*Singular or Plural*
another	both	all
each	many	any
either	several	enough
every		no
much		other
neither		some

Numeral

Cardinal	*Ordinal*
one	first
two	second
three	third
four, etc.	fourth, etc.

The only inflection of adjectives is by comparison. Only descriptive adjectives — and not all of them — are capable of comparison.

Table of the Comparison of Irregular Adjectives and Adverbs

Positive	*Comparative*	*Superlative*
good (adjective only) well	better	best
bad (adjective only) badly (adverb only) ill	worse	worst
many (adjective only) much	more	most
little	less	least
far	further (in thought) farther (in space)	furthest farthest
near	nearer	nearest (in distance) next (in position)
late	later latter (second of two)	latest last (end of a series)
old (adjective only)	older elder (of two persons)	oldest eldest (of several persons)

Correlative Adverbs

Relative	*Demonstrative*
when	then
where	there
whence	thence
whither	thither

Conjugation of the Verb *Be*

Indicative Mood

Present

Singular	*Plural*
I am	We are
You are (Thou art)	You (Ye) are
He is	They are

Past

I was	We were
You were (Thou wast, or wert)	You (Ye) were
He was	They were

Future

I shall be	We shall be
You will (Thou wilt) be	You (Ye) will be
He will be	They will be

Present Perfect

I have been	We have been
You have (Thou hast) been	You (Ye) have been
He has been	They have been

Past Perfect

I had been	We had been
You had (Thou hadst) been	You (Ye) had been
He had been	They had been

Future Perfect

I shall have been	We shall have been
You will (Thou wilt) have been	You (Ye) will have been
He will have been	They will have been

Subjunctive Mood

Present

Singular	*Plural*
I be	We be
You (Thou) be	You (Ye) be
He be	They be

Past

I were	We were
You were (Thou wert)	You (Ye) were
He were	They were

Present Perfect

I have been	We have been
You (Thou) have been	You (Ye) have been
He have been	They have been

Past Perfect

I had been	We had been
You (Thou) had been	You (Ye) had been
He had been	They had been

Imperative Mood

Present

Be	Be

Infinitives

Present	*Perfect*
[To] be	[To] have been

Participles

Present	*Past*	*Perfect* or *Phrasal Past*
Being	Been	Having been

Gerunds

Being	Having been

Table of *Shall — Will*

SHALL

Declarative

Singular	*Plural*
I shall = am going to	we shall = are going to
you shall = must	you shall = must
he, she, it shall = must	they shall = must

Interrogative

shall I? = am I going to?
or do you wish me to?
shall you? = are you going to?
shall he, she, it? = do you wish him, her, it, to?

shall we? = are we going to?
or do you wish us to?
shall you? = are you going to?
shall they? = do you wish them to?

Should is the past tense of *shall.*

WILL

Declarative

I will = intend to
or am willing to
you will = are going to
he, she, it will = is going to

we will = intend to
or are willing to
you will = are going to
they will = are going to

Interrogative

will I? = do I intend to?
or am I willing to?
will you? = are you willing to?
will he, she, it? = is he, she, it, going to?

will we? = do we intend to?
or are we willing to?
will you? = are you willing to?
will they? = are they going to?

Would is the past tense of *will.*

Synopsis of Verb Forms

REGULAR VERBS

Principal Parts

call called called

Active Voice	Passive Voice
Indicative Mood	
Present Tense	
I call	I am called
Past Tense	
I called	I was called
Future Tense	
I shall call	I shall be called
Present Perfect Tense	
I have called	I have been called
Past Perfect Tense	
I had called	I had been called
Future Perfect Tense	
I shall have called	I shall have been called
Subjunctive Mood	
Present Tense	
I call	I be called
Past Tense	
I called	I were called
Present Perfect Tense	
I have called	I have been called
Past Perfect Tense	
I had called	I had been called

IMPERATIVE MOOD

Present

call	be called

INFINITIVES

Present

[To] call	[To] be called

Past

[To] have called	[To] have been called

PARTICIPLES

Present

calling	being called

Past

called	called

Phrasal Past

having called	having been called

GERUNDS

Simple

calling	being called

Phrasal Past

having called	having been called

IRREGULAR VERBS

Principal Parts

drive	drove	driven

ACTIVE VOICE	PASSIVE VOICE

INDICATIVE MOOD

Present Tense

I drive	I am driven

Past Tense

I drove	I was driven

Future Tense

I shall drive	I shall be driven

Present Perfect Tense

I have driven	I have been driven

Past Perfect Tense

I had driven	I had been driven

Future Perfect Tense

I shall have driven	I shall have been driven

SUBJUNCTIVE MOOD

Present Tense

I drive	I be driven

Past Tense

I drove	I were driven

Present Perfect Tense

I have driven	I have been driven

Past Perfect Tense

I had driven	I had been driven

IMPERATIVE MOOD

Present

drive	be driven

INFINITIVES

Present

[To] drive	[To] be driven

Past

[To] have driven	[To] have been driven

PARTICIPLES

Present	
driving	being driven
Past	
driven	driven
Phrasal Past	
having driven	having been driven

GERUNDS

Simple	
driving	being driven
Phrasal Past	
having driven	having been driven

SPECIAL CONJUGATIONS

A complete system of forms of a verb is called its *conjugation*. With the auxiliaries *be* and *do* are made certain special conjugations, which are in very common use.

A. With *be* is formed the *Progressive Conjugation*, as:

I am walking	I have been walking
I was walking	I had been walking
I shall be walking	I shall have been walking

It can be used in all tenses of all voices and moods. The most important fact to be noted is that, except for verbs containing in themselves some idea of continuity of action, as *love*, *hate*, *see*, *hear*, the common form of the present tense in English belongs to this conjugation. This is often puzzling to students of other languages.

B. With *do* as an auxiliary verb four special conjugations are formed, as follows:

1. The *Emphatic Conjugation*, which is used to give force to a statement, often after a question that implies some doubt.

This is used only in the indicative, present and past, and in the imperative. It consists of the present infinitive of a verb with forms of the verb *do:*

I do go	I did go
etc.	etc.

2. The *Interrogative Conjugation*, which consists of forms used in the present and past tenses, active voice, to ask questions.

The special forms of the interrogative conjugation are made of the present infinitive of a verb with forms of the verb *do:*

Do you see?	Did you see?
etc.	etc.

3. The *Negative Conjugation*, which is used to deny an assertion. In the present and past tenses of the indicative and imperative of the active voice, the negative conjugation is made by combining the emphatic forms with the adverb *not*. In the passive voice and the other tenses of the active, the usual forms of the verb are combined with *not* to produce the negative forms. The adverb and auxiliary are very often contracted:

I do not know	I did not know
I don't know	I didn't know
etc.	etc.

4. The *Interrogative Negative Conjugation*, which is like the negative except that it inverts the order of the auxiliary and subject:

Do you not hear?	Did you not hear?
Don't you hear?	Didn't you hear?
etc.	etc.

Classified List of Irregular Verbs

I

1. *Verbs that have two forms, one with* ed *and one with* t; *the form with* ed *is regular:*

Infinitive	*Past Tense*	*Past Participle*
bless	blessed	blessed
	blest	blest
build	built	built
	builded	builded
burn	burnt	burnt
	burned	burned
dwell	dwelt	dwelt
	dwelled	dwelled

Infinitive	*Past Tense*	*Past Participle*
gild	gilded	gilded
		gilt
gird	girt	girt
	girded	girded
learn	learned	learned
	learnt	learnt
smell	smelled	smelled
	smelt	smelt
spell	spelled	spelled
	spelt	spelt
spill	spilled	spilled
	spilt	spilt
spoil	spoiled	spoiled
	spoilt	spoilt

2. *Verbs that have two forms, one with* ed, *and one with* t *that shortens the vowel sound; the form with* ed *is regular:*

dream	dreamed	dreamed
	dreamt	dreamt
kneel	kneeled	kneeled
	knelt	knelt
lean	leaned	leaned
	leant	leant
leap	leaped	leaped
	leapt	leapt

3. *Verbs that add* d *and shorten the vowel sound,* as:

say	said	said
flee	fled	fled
hear	heard	heard
shoe	shod	shod

4. *Verbs that shorten the vowel, but do not add* d, as:

bleed	bled	bled
breed	bred	bred
feed	fed	fed

lead	led	led
read	read	read
speed	sped	sped
meet	met	met
shoot	shot	shot

5. *Verbs that change* d *to* t, as:

bend	bent	bent
lend	lent	lent
send	sent	sent
spend	spent	spent

6. *Verbs that add* t *and shorten the vowel sound*, as:

bereave	bereft	bereft
creep	crept	crept
deal	dealt	dealt
feel	felt	felt
leave	left	left
lose	lost	lost
mean	meant	meant
sleep	slept	slept
sweep	swept	swept
weep	wept	wept

7. *Verbs that add* t *and change the vowel*, as:

beseech	besought	besought
bring	brought	brought
buy	bought	bought
catch	caught	caught
seek	sought	sought
teach	taught	taught
think	thought	thought
work	wrought	wrought
	worked	worked

8. *Verbs that are invariable*, as:

burst	burst	burst
cast	cast	cast
cost	cost	cost
cut	cut	cut
hit	hit	hit
hurt	hurt	hurt
let	let	let
put	put	put
rid	rid	rid
set	set	set
shed	shed	shed
shut	shut	shut
split	split	split
spread	spread	spread
thrust	thrust	thrust

9. *Verbs that have a past participle in* en *or* n, as:

grave	graved	graved, graven
hew	hewed	hewed, hewn
melt	melted	melted, molten
mow	mowed	mowed, mown
rive	rived	riven
saw	sawed	sawed, sawn
shape	shaped	shaped, (ill-)shapen
shave	shaved	shaved, shaven
show	showed	showed, shown
sow	sowed	sowed, sown
strew	strewed	strewed, strewn
swell	swelled	swelled, swollen

10. *Verbs that are defective*, as:

can	could	no past participle
may	might	no past participle
must	must	no past participle
ought	ought	no past participle
shall	should	no past participle
will	would	no past participle

11. *Miscellaneous verbs*, as:

dare	dared durst	dared
have	had	had
make	made	made

II

The following classes of verbs are often called *strong verbs*. Notice that in nearly all of them there is a change of vowel from the present tense to the past and usually another from the past tense to the past participle. Some of them have forms in *ed* also.

These should be learned in groups made up of verbs that form their principal parts in the same way.

1. *Verbs that change their vowel from* i *to* o *and then to* i *with* en *in the past participle*, as:

Infinitive	*Past Tense*	*Past Participle*
drive	drove	driven
ride	rode	ridden
rise	rose	risen
shrive	shrove	shriven
smite	smote	smitten
stride	strode	stridden
strive	strove	striven
thrive	throve	thriven
write	wrote	written

2. *Verbs that change their vowel from* a, ea, ee *or* oo *to* o, *with* en *added in the past participle*, as:

break	broke	broken
freeze	froze	frozen
heave	hove, heaved	hove, heaved (irregular)
speak	spoke	spoken
steal	stole	stolen
weave	wove	woven

choose	chose	chosen

Also (with regular forms):

wake	woke, waked	woke, waked
awake	awoke, awaked	awaked

3. *Verbs that change their vowel from* i *to* ou, as:

bind	bound	bound
find	found	found
grind	ground	ground
wind	wound	wound

4. *Verbs that change their vowel from* i *to* u *or* o, as:

cling	clung	clung
dig	dug	dug
fling	flung	flung
sling	slung	slung
slink	slunk	slunk
spin	spun	spun
stick	stuck	stuck
sting	stung	stung
stink	stunk	stunk
string	strung	strung
swing	swung	swung
win	won	won
wring	wrung	wrung

5. *Verbs that change their vowel from* i *to* a *and then to* u, as:

begin	began	begun
drink	drank	drunk
ring	rang	rung
shrink	shrank	shrunk
sing	sang	sung
sink	sank	sunk
spring	sprang	sprung
swim	swam	swum

Also (with *u* in the present):

run	ran	run

6. *Verbs that change their vowel from* ea *to* o, *with* n *in the past participle,* as:

bear	bore	borne, born
shear	shore, sheared	shorn, sheared
swear	swore	sworn
tear	tore	torn
wear	wore	worn

7. *Verbs that change their vowel from* i *to* a, as:

sit	sat	sat

8. *Verbs that change their vowel from* i *to* a *and then to* i, *with* en *in the past participle,* as:

bid	bade	bidden
forbid	forbade	forbidden
give	gave	given

9. *Verbs that change their vowel from* e, ea, *to* o, *with* en *in the past participle,* as:

get	got	got
forget	forgot	forgotten
tread	trod	trodden

10. *Verbs that change their vowel from* a *to* oo *and then to* a, *with* en *in the past participle,* as:

forsake	forsook	forsaken
shake	shook	shaken
take	took	taken

11. *Verbs with the past tense in* ew, as:

blow	blew	blown
crow	crew	crowed
draw	drew	drawn
fly	flew	flown
grow	grew	grown
know	knew	known
slay	slew	slain

12. *Verbs that shorten the vowel in the past and past participle*, as:

bite	bit	bitten
chide	chid, chided	chidden or chided
hide	hid	hidden or hid
slide	slid	slid

Chide and *hide* were originally weak verbs.

13. *Verbs not belonging to any special group*, as:

beat	beat	beaten
come	came	come
eat	ate	eaten
fall	fell	fallen
fight	fought	fought
hang	hung, hanged	hung, hanged
hold	held	held
lie	lay	lain
strike	struck	struck, stricken

SUPPLEMENTARY NOTES ON SYNTAX

Syntax

Syntax treats of the ways in which words are used in sentences. Each part of speech may be used in a number of different ways. The study of syntax teaches us what these ways are and how to recognize them when we find them in actual use. It also helps us to decide whether expressions that we meet are correct or not, and if they are incorrect, helps us to correct them. It is the most important part of grammar.

The way in which a word is used in a sentence is called its construction.

Parsing a word consists in describing it and explaining its construction.

Substantives

In many languages, substantives change their forms according to their use in the sentence. Such a change in form is called *case*.

In Old English, nouns had four cases, which were called *nominative*, *genitive*, *dative*, and *accusative*. Later, the dative and accusative were spelled alike and came to be described by the same name, *objective*. Today the only survival of the old case endings is in the genitive. For this reason, the Joint Committee on Grammatical Nomenclature recommends the use of the word *common* for all cases except the genitive. Nouns, then, may be said now to have two case forms: *common* and *genitive*.

Personal pronouns and the pronoun *who* and its compounds still show differences in form between the nominative and objective cases. But as the term *objective* includes both dative and accusative cases, the Joint Committee prefers to use for pronouns the terms *nominative* and *accusative-dative*.

The genitive forms of these pronouns the Committee prefers to call *possessive pronouns* or *adjectives*, according to their use in the sentence.

Nominative

The nominative case is used for: (1) the subject of a sentence; (2) a word in apposition with the subject; (3) a predicate word linked to the subject by a linking verb; (4) a vocative; (5) the nominative absolute. Only the last needs discussion.

Nominative absolute. A noun with a participle is often used to express the time, cause, or circumstances of the action expressed by the principal verb, as, "*Rain* having fallen, the ground was very muddy." The noun is called a *nominative absolute;* the participle is called an *absolute participle;* and the two together form an *absolute construction* (see p. 327).

This construction must not be confounded with that in which the noun is not used absolutely but is the subject of a sentence, as, "Having just been watered, the ground was muddy." Here the participle *having been watered* modifies *ground*, which is the subject of the sentence.

A substantive used absolutely with a participle to express the time, cause, or circumstances of an action is in the nominative case.

Genitive

The genitive is used to show: (1) possession; (2) connection of various other kinds, including the ideas of measure of time ("an hour's walk"), of space ("arm's length"), of value ("ten cents' worth"), of agency ("bear's footprints"), of purpose ("men's fashions"), etc.

Instead of a genitive, it is nearly always possible to use a phrase with a preposition. Thus we might say: a journey *of* a day, a vacation *of* a week, a photograph *of* Jane, for the sake *of* Henry, the absence *of* Jack. *Of* is not the only preposition that is used in such phrases. "*Paul's* drawing" may mean "a drawing *by* Paul"; "*France and England's* wars" means "the wars *between* France and England."

The genitive is not much used except of persons and beings regarded as persons. For this reason, we should use *of which* instead of *whose* when things are referred to.

Two special uses need discussion:

1. The genitive is often used alone. Sometimes this is because the noun that belongs with it has just been used in such a way that it is not necessary to repeat it, as: John's *politeness* was not greater than *Henry's;*

The nightingale's *song* is as sweet as the *lark's*. Sometimes such a noun as *house, office, shop, church, square, park* is omitted entirely when the place meant can easily be understood, as: I am going to the *doctor's*, I saw your mother at the *jeweler's;* The statue is in the center of *St. Mark's*. In these cases the genitive is said to modify the noun that is "understood."

2. A construction peculiar to English is the use of a preposition with the genitive, as: a book *of* my *father's*. This is called a *double possessive*. It is sometimes very useful: "a drawing of Paul's" is very different in meaning from "a drawing of Paul."

All genitives are adjective modifiers. The genitives of the personal pronouns were originally in part genitives and in part adjectives. If you remember this, you will perhaps remember not to spell *its, hers, ours, yours, theirs, whose* with an apostrophe.

Dative

The dative (objective) case is used for: (1) the indirect object of a transitive verb; and (2) a word in apposition with an indirect object.

Accusative

The accusative (objective) case is used for: (1) the direct object of a transitive verb; (2) a word in apposition with it; (3) the object of a preposition; (4) an adjunct object; (5) a secondary object; (6) nouns used adverbially; (7) the retained object; (8) the subject of an infinitive; (9) the predicate pronoun completing an infinitive clause; (10) a cognate object after a verb expressing the same idea.

Of these uses, (4)–(10) need special discussion as they do not appear in the lessons.

(4) *Adjunct object*, as: They crowned him *king*.

In such sentences, there are two objects, (1) the direct object, telling upon whom the action is performed, and (2) the adjunct object, telling the result of the action. Both objects always mean the same person or thing. The verbs used in this way are always verbs meaning to *choose, elect, name*, or *make*. The direct object always precedes the adjunct object.

1. Jane made him a cake.
2. The people made him king.

In sentence 1 *him* is the indirect object and *cake* is the direct; in sentence 2 *him* is the direct object and *king* is the adjunct.

A noun used after a verb of naming, making, *or* thinking *to tell what the direct object is* named, made, *or* thought to be, *is called the* adjunct object.

In such a sentence as "They made me captain," *captain* is called the *adjunct accusative*. If an adjective is substituted for the noun *captain*, as in "They made me *happy*," we naturally call it an *adjunct adjective*.

An adjective used like an adjunct object is called an adjunct adjective.

(5) *Secondary object*, as: Miss Lanson taught me *French;* Helen asked me a hard *question*. In each of these sentences the direct object is *me*, but *French* and *question* are also direct objects and are called *secondary objects*. These differ from adjunct objects in the fact that the second object does not refer to the same person or thing as the first. The first object is shown to be a direct object by the fact that the construction is complete if the other object is omitted, as: Miss Lanson taught me; Helen asked me. With an indirect object only, the construction is not complete, as: Jack gave me.

A noun used after a verb of asking *or* teaching *to tell what the direct object is* asked *or* taught *is called the* secondary object.

(6) *Adverbial nouns*, as: Fred stayed a *week;* Ida walked a *mile*; It weighs a *ton*. In these sentences the italicized nouns are not the objects of verbs; they answer such questions as *how long*, *how far*, *how much*, and therefore are used adverbially.

A noun used adverbially is in the accusative (objective) case.

(7) *Retained object*, as: I was taught *French*.

If an active verb having two objects, as, "My father taught *me French*," is changed to the passive voice, the direct object of the active verb must of course become the subject of the passive. The sentence would then read, "*I* was taught *French* by my father." But *French* cannot be the object of *was taught*, because a passive verb cannot have an object. As, however, it was the secondary object of the active verb and is retained, it is called the *retained object*.

When a verb having two objects in the active voice is changed to the passive, the secondary object is retained, and is called the retained object.

When the verb in such a sentence as (1) "Someone gave me an orange," is changed to the passive, the new sentence may have either of two forms: (2) "An orange was given to me"; or (3) "I was given an orange." In sentence 3, *me*, which was the indirect object in sentence 1, is changed to *I* and made the subject of the passive verb. The word *orange* remains unchanged in form, but it cannot be the direct object of *was given*, because a passive verb cannot have a direct object; it is therefore called the *retained object.*

It is of course not really the object of *was given*, and for this reason many careful writers say that such a sentence as No. 3 is not good English. But such sentences have been used by so many good writers that they must be regarded as allowable.

Also when the indirect object of an active verb becomes the subject of a passive verb, the direct object, if retained, is called the retained object.

Of course in such a sentence as "An orange was given me," *me* is not the retained object, but the indirect object.

(8) *Subject of infinitive*, as: I know *him* to be honest.

In this sentence, I do not say that I know *him*, but that I know that he is honest. The object of *know* is therefore not *him*, but the group *him to be honest.* This group contains a substantive, *him*, and a verb, *to be*, which helps assert something about *him.* *Him* is therefore called the subject of the infinitive *to be*, just as in the sentence, "I know that he is honest," *he* is the subject of *is.* Such a group as "him to be honest" is called an *infinitive clause.*

The substantive used with an infinitive as the object of another verb is called the subject of the infinitive.

The subject of an infinitive is in the accusative case.

(9) *Predicate of infinitive*, as: He guessed the ghost to be *me.*

In this sentence, *ghost* is the subject of the infinitive *be* and is therefore in the accusative case. Since the verb *be*, on account of its meaning, always takes the same case after it as before it, *me* is in the accusative case and is correct.

A substantive used after a linking verb to refer to the same person or thing as the subject is in the same case as the subject.

Be very careful in using this construction to put the substantive after the infinitive in the accusative case.

But be equally careful not to use the accusative case in another construction which sometimes takes the place of this. It is correct to say "Whom do you take me to be?" but incorrect to say "Whom do you think that I am?" "He guessed the ghost to be me" is correct; but "He guessed that the ghost was me" would be incorrect.

(10) *Cognate object*, as: *Sing* me a *song;* They *ran* a *race.*

The cognate object always contains the same idea as the verb; and the verb that permits a cognate object is usually otherwise intransitive.

Indefinite Pronouns and Adjectives

For lists of indefinite pronouns and adjectives, see pp. 294, 296.

The same, or nearly the same, words are used sometimes as indefinite pronouns and sometimes as adjectives. They must be distinguished by their use, not by their form.

The word *else* may be used with *anybody, anyone, anything, aught, everybody, everyone, nobody, no one, nothing, somebody, someone, something.* In making a genitive, these groups of words are treated like all other groups; that is, the sign of the genitive is placed at the end of the group, as: *anyone else's, somebody else's.*

Corresponding to *many* the expression *many a one* is used, and although it means the same as *many* it is used as a singular, because it takes the persons or things one at a time, as *each, either,* and *everyone* do.

The compound pronouns *each other* and *one another* are *reciprocal pronouns.* They always go with some noun or pronoun in the plural, as: The dogs bit *one another* terribly; We love *each other.* Of course they cannot be used as the subject of a sentence, but can be used in the genitive, as: We like *each other's* ways. *Each other* is commonly used of two persons; *one another,* of more than two.

Relative Pronouns

The relative pronoun agrees with its antecedent in gender and number, but its case depends upon its own use in the clause that it introduces:

1. They chose him *who* they thought would be best.
2. They chose him *whom* I preferred.
3. The house of *which* this is a picture is very old.
4. The man *whose* house this is, is very old.

When the relative pronoun *that* is used with a preposition, it always stands first in the clause, and the preposition follows, standing usually last:

5. The train *that* I came *on* was late.
6. The road *that* we drove *over* was rough.
7. The money *that* I hoped *for* does not come.

The relative pronoun used as direct object is often omitted if the meaning is clear without it, as: The man you met is my father; The man you spoke to is my father. But in modern English the relative is never omitted if it is in the nominative or the genitive case.

Verbs

Agreement of Verb with Subject

Verb forms sometimes differ according to the number and person of the subject. Choosing the proper form is called making the verb *agree* with its subject.

Usually, in speaking or writing, we make the verb agree with the subject in number and person without even stopping to think about it, but there are some cases that are difficult and need attention.

I. *Compound subject.* When two or more substantives connected by conjunctions are used together as the subject of a verb, they form a *compound subject.*

When the parts of a compound subject are connected by *and*, the subject is plural and the verb should be plural, unless:

(1) The two subjects are preceded by the adjective *each*, *every*, or *many a.*

Thus we say:

1. *Each* boy and girl *is* pleased with a little money.
2. *Every* boy and girl *is* pleased with a little money.
3. *Many a* boy and girl *is* pleased with a little money.

(2) The parts of the compound subject together mean a single person or thing, as:

1. My friend and old companion (the same person) *is* coming.
2. Bread and butter (two things taken as one) *is* good when one is hungry.

Two words joined by *with* do not make a compound subject, as:

1. The boy with his dog *was* waiting for me.
2. The captain with a company of soldiers *was* just in sight.

When the parts of a compound subject are connected by *or*, *either . . . or*, *neither . . . nor*, or *nor*, the verb should be singular unless the subjects themselves are plural.

Thus we say:

1. Either the king or the queen *is* coming.
2. Neither the king nor the queen *is* coming.
3. Neither the French nor the Italians *were* to blame.

When the parts of a compound subject are different in person or number, the verb may agree with the one nearest to it.

Thus we may say:

1. Neither Alice nor *you care* a bit.
2. Neither Alice nor *I am* going.
3. One or two guests *are* here already.

But some of these expressions sound very odd, and it is better to use some other way of saying the same things, as:

1. Alice *doesn't* care a bit, nor *do* you.
2. Alice *isn't* going, nor *am* I.

II. *Collective nouns.* Collective nouns are singular in number and usually take the verb in the singular, as:

1. This committee *is* of this opinion.
2. The herd *scatters* in fright.
3. The swarm *is* hived.
4. The flock of sheep *moves* slowly down the road.

But in speaking of actions in which the members of a group are concerned as individuals, we use a plural verb with a collective noun, as:

1. The jury *are* at dinner.
2. The crew *take* their examinations at the camp.

III. *Plurals as single ideas.*

Sometimes plural nouns are thought of as forming only a single thing. In such cases, we sometimes use a singular verb, as:

1. The United States *is* a prosperous nation.
2. Five and four (as a total) *makes* nine.
3. Five times one (as a total) *is* five.
4. Another ten days (as a period) *was* more than I could stand.
5. One hundred and fifty thousand dollars (as a total) *was* spent on that house.

Mood

In expressing action, being, or state, the verb may represent it as real, or as merely thought of, or as commanded. These differences were once expressed by different forms of the verb called the indicative, subjunctive, and imperative moods. In modern English, however, the indicative has taken over most of the former uses of the subjunctive, and courtesy has caused the expression of many commands in forms that are not imperative but indicative. These facts are too complicated to be included in the definitions, but cause few difficulties in practice.

The indicative, subjunctive, and imperative moods make up what is called the *finite verb*. The other parts of the verb, the infinitive, the participles, and the gerunds, are not parts of the *finite verb*.

The Indicative

A verb that represents an action or state as real is said to be in the indicative mood:

I *saw* him. *Will* you *go* with me?

The mood of a verb does not depend on the truth or untruth of the statement, but on the form of representation.

Direct questions are usually in the indicative mood.

The Subjunctive

A verb that represents an action or state, not as real, but as merely conceived is said to be in the subjunctive.

The subjunctive mood is very little used in ordinary speech. Only three uses are really alive:

1. To express a purpose or wish that may be fulfilled:
   (1) In independent clauses, as:

   God *help* us!
   Long *live* the King!

   (2) After certain verbs that express wish or purpose, as:

   I move that he *be* made chairman.
   I vote that he *go* alone.

2. To express a wish that is contrary to fact, as:

I wish that he *were* here.
Oh, that he *were* coming!

3. To express a condition that is contrary to fact, as:

If he *were* here, he would help me.

For the present subjunctive in a subordinate clause in which there is doubt as to the truth of the supposition, the indicative is commonly used, as:

Instead of, "If he *be* alive, we shall find him," we *assume* the fact and say, "If he *is* alive, we shall find him."

Modal Auxiliaries

Ideas formerly expressed by the subjunctive mood are now commonly expressed by the auxiliaries, *may*, *might*, *should*, *would*, *ought*, *must*, and *let*.

1. *May* is used with present or future meaning to express:

(1) Wish:

May God help us!
May you never regret what you have done!
I wish that he *may* be happy.
I hope that you *may* not regret it.

(2) Possibility:

He *may* be there now.
It *may* rain.
He thinks that the book *may* be lost.
He thinks that John *may* come next week.

2. *Might* is used to express the same ideas less confidently.

(1) Wish:

Oh, that this *might* be true!
Oh, that he *might* come to-morrow!
I think you *might* do this for me.

(2) Possibility:

In that case, it *might* be as you say.
He *might* come, if he were asked.

3. *Should* (not *would*) is used to express (1) obligation or propriety, (2) natural likelihood, or (3) a doubtful future condition.

(1) Obligation or propriety:

I *should* be at the office now.
Children *should* honor their parents.
It is proper that I *should* call on him.
It is right that he *should* repay you.

(2) Natural likelihood:

He has thought much and *should* make a good writer.
There are many reasons why he *should* become better known.

(3) Future condition:

If you *should* see him, tell him to come home.
If he *should* come to-morrow, he would find me ready.

These conditions imply more doubt than those expressed with the present tense, as:

If you *see* him, etc.
If he *comes* tomorrow, etc.

4. *Would* (*should* in the first person) is used to express what would certainly occur under certain circumstances:

That *would* be terrible.
I *should* be sure to forget it.
I believe that I *should* be frightened.
If he should come, he *would* find me ready.

5. *Ought* is used to express natural likelihood:

He has thought much and *ought* to make a good writer.
There are many reasons why he *ought* to become better known.

6. *Must* is used to express what one believes strongly:

The dead *must* live again.
That *must* be wrong.

7. *Let* is used to express a suggestion or exhortation:

Let us go.
Let every one join in the singing.

The Imperative

A verb that represents an action as commanded is said to be in the imperative mood.

Requests and entreaties are sometimes expressed by the imperative. There is no difference in form between the command, "Give it to me!" and the request, or entreaty, "Give it to me!"

The Infinitive

1. The infinitive is used with the auxiliaries *may*, *might*, *shall*, *will*, *should*, *would*, *must*, and *let* to make various tenses and modal forms. It is also used with *can*, *could*, and (sometimes) with *dare*, *need*, and *help*, as:

You can *go*, if you will.
You could *go*, if you would.
You dare not *tell* him so.
Do you dare *to tell* him?
They need not *hope* for help.
They need *to be* more careful.
Come and help *launch* this boat.
Come and help *to launch* this boat.

2. The infinitive with a subject of its own in the accusative case is sometimes used as the object of a verb, as:

Father makes me *go* to school.
Father bade me *go* to school.
I saw the blacksmith *shoe* the horse.
I heard the rain *beat* on the roof.

The infinitive without *to* and its subject form a substantive which can be used only as the object of a verb.

The word *to* is sometimes called the *sign of the infinitive*. The infinitive with *to* is called the *infinitive phrase*. It may be used as a substantive, an adjective, or an adverb.

1. As a substantive it can be used in almost all the ways in which a noun can; for example:

(1) As *subject:*

To delay is dangerous.

(2) As *predicate:*

My purpose in studying drawing is *to become* an architect.

(3) As *direct object:*

I like *to play* ball.
Jack began *to tell* me a good story.

(4) As *secondary object:*

Paul taught me *to play* tennis.

(5) As *retained object:*

I was taught *to play* tennis by Paul.

(6) As *object of a preposition:*

We have no choice except *to go*.

(7) As *appositive:*

Caesar had to adopt a new plan, namely, *to build* a bridge across the river.

All these uses of the substantive you already know. If you will substitute a pronoun (" this ") for the infinitive phrase and all the words that belong to it, you will have no difficulty in understanding all these substantival uses of the infinitive phrase. If you can substitute " this " for the infinitive phrase you may be sure that it is used as a substantive.

2. When the infinitive phrase modifies a noun or pronoun, it is of course used as an adjective, as:

Is he a boy *to be trusted* (= trustworthy)?
It was a day *to be remembered* (= memorable).
This house is *to let* (= ready for renting).

3. When used adverbially, the infinitive phrase may have any one of the uses which an adverb may have, that is, it may modify an adjective, a verb, or an adverb, or may be a general modifier of the sentence or clause to which it belongs. Adverbial infinitive phrases answer such questions as *How? How much? Why? With what result?* But here as elsewhere the best way to determine how an infinitive phrase is used is to ask what part of speech it takes the place of. Examples of adverbial infinitive phrases are the following:

To prove that I am in earnest, I will go with you.
I am not so foolish as *to believe* that.
He is able *to pay* for the whole picnic.
This lesson is not hard *to learn*.
I am glad *to hear* that you think so.
To hear him talk, you would think him a millionaire.

4. After some verbs the infinitive with *to* is used as the predicate of a substantive in the accusative case, as: I believe *him to be* honest. In

such a sentence the whole expression *him to be honest* is the object of the principal verb. As this expression contains a subject, *him*, and a verb, *to be*, it may be regarded as an infinitive *clause*. Of course, being used as the object of a verb, it is a substantive.

The Gerund

The gerund always ends in *ing*. It can be formed from the infinitive by adding *ing* to that form, as: help, *helping;* go, *going;* rest, *resting;* rain, *raining*.

Like the infinitive, the gerund is always used as a noun, as: *Riding* is good fun; I do not like *walking;* It is a cold day for *riding;* By *helping* me you will help yourself.

The verbal noun in ing *is called the* gerund.

Neither the infinitive nor the gerund has any inflection as a verb for person or number, but each of them has two tense forms in each voice:

Infinitives

	Active Voice	*Passive Voice*
Present	[to] see	[to] be seen
Past	[to] have seen	[to] have been seen

Gerunds

Present	seeing	being seen
Past	having seen	having been seen

Since the gerund is a verbal noun, it can be used in most ways in which a noun can be used. It may be (1) the subject of a verb, (2) the predicate nominative, (3) the object of a verb, (4) the object of a preposition, or (5) in apposition with a noun or pronoun.

(1) As *subject:*

Walking a rope is hard to learn.

(2) As *predicate nominative:*

My greatest pleasure is *sailing* a boat.

(3) As *object of a verb:*

I hate *getting* up early.

(4) As *object of a preposition:*

I prefer walking to *riding* a wheel.

(5) As *appositive:*

I like most sports, *playing* ball, *cycling*, *rowing*, *skating*, and many others.

The gerund is often modified by a genitive, as:

I advised against *Mary's* leaving home.
He was angry at *your* failing to come.

Participles

Participles are used in several ways: (1) with auxiliary verbs to make tense and voice forms; (2) as adjectives; (3) to form participial phrases.

(1) With *auxiliaries:*

I have *seen* him.
I am *coming*.
He was *injured*.
He was *slain*.

(2) As *adjectives:*

A *singing* bird.
A *broken* rod.

(3) In *participial phrases:*

Having eaten, he slept well.
Fallen from the wall, the picture lay face downward.

A participial phrase is used as an adjective; that is, it always modifies some substantive and is attached to it. A participial phrase that is not attached to some substantive is incorrect.

The participial phrase is often attached more or less loosely to the subject of a sentence to state some precedent or attendant action or condition, as:

Having mended the wheel, we drove on.
Being exhausted by swimming, I lay down on the sand.
Seeing no one in the boat, he feared they were drowned.

When the action or condition cannot be attached to the subject, it is customary to use some other noun or pronoun with the participial phrase, as:

The *blacksmith having mended* the wheel, we drove on.
The *wheel having been mended*, we drove on.

The noun or pronoun used in this way is called a *nominative absolute* and the whole expression is called an *absolute participial phrase.*

A substantive with a participial phrase used independently to express the time, cause, or circumstances of an action, is said to be used absolutely, *and the construction is called an* absolute participial phrase. (Cf. p. 313.)

A phrase attached to a substantive that belongs to the sentence is always used as an adjective. The absolute participial phrase, as a whole, however, is always used adverbially.

Participles and Gerunds

Care must be taken not to confuse the gerund with the present participle or with the pure nouns in *ing.* To tell a gerund from a participle is easy, because the gerund is used as a noun, while the participle is used as an adjective. And when a noun in *ing* has an adverbial modifier or an object, it must be a gerund; but if it has neither it may be hard to classify:

(1) *Participle:*

The bird, *singing* sweetly, flew away.

(2) *Gerund:*

He ruined his voice by *singing* too loud.

(3) Pure *noun:*

Singing is one of the fine arts.

The Tenses

(1) The correct use of the tenses in simple sentences is not difficult. The only very common error is in using the present perfect instead of the past tense, as, "I *have seen* your father yesterday." This is incorrect. The present perfect should not be used with any word that places the action at any definite time in the past. It is a present tense, and although the action expressed by it must have taken place in the past in order to be completed, the action is thought of not as taking place in the past but as completed with reference to the present.

(2) In complex sentences, the general rule is that a past tense in the principal clause requires a past tense in the subordinate clause, as:

1. I *know* that you *can* go.
2. I *knew* that you *could* go.
3. If you *see* him, you *will* know him at once.
4. If you *saw* him, you *would* know him at once.

But if the subordinate clause expresses a general truth, it retains the present tense even after a past tense in the principal clause, as:

1. The preacher *declared* that God *is* good.
2. The poet Keats *sang* that Beauty *is* Truth.
3. St. Paul *said* that the wages of sin *is* death.

(3) The tenses of the infinitive do not show the *time* of an action, but only whether it is complete or incomplete at the time of the principal verb. The *present* infinitive expresses incomplete action in the past as well as in the present, as:

1. I expect *to go.*
2. I expected *to go.*

The *past* infinitive expresses action that is completed at the time of the principal verb:

1. I *am* glad *to have seen* you.
2. I *was* glad *to have seen* you.

With the past tense of verbs of *hoping, wishing, expecting,* and the like, some people use the past infinitive if what was hoped, wished, or expected did not occur, but this is incorrect. We do not make the error in speaking of past commands or requests that were not obeyed. No one would think of saying, "*I told* (or *asked*) him *to have gone*"; but it is just as illogical to say, "*I expected* (or *hoped*) *to have gone.*"

Uses of Subordinate Clauses

Subordinate clauses are used as nouns, adjectives, and adverbs.

Noun (substantive) clauses:

1. That he will come is certain. (*Subject*)
2. It is certain that he will come. (*Appositive*)
3. This fact — that he will come — is certain. (*Appositive*)
4. The news is that he is coming. (*Predicate noun*)
5. I know that he is coming. (*Direct object*)
6. Tell the news to whomsoever you wish. (*Indirect object*)
7. I said that he was coming. (*Indirect statement as direct object*)
8. I asked whether he was coming. (*Indirect question as direct object*)

The indirect statement and indirect question are both used as direct object, and may be described together as indirect quotation. The indirect statement may be changed to direct, thus: "I said, 'He is coming'"; and the indirect question, thus: "I asked, 'Is he coming?'"

Adjective clauses:

1. The pupil who stands highest will be sent to college.
(*Essential or determinative*)
2. John, who stands highest, will be sent to college.
(*Non-essential or descriptive*)

Adverbial clauses:

1. When you are ready, call me. (*Time*)
2. Wherever you are, there is fun. (*Place*)
3. He behaved as if he liked it. (*Manner*)
4. He is taller than you are. (*Comparison*)
5. As it is too wet to go out, let us read. (*Cause or reason*)
6. If you are pleased, I am satisfied. (*Condition*)
7. Unless you are satisfied, the matter ends. (*Condition, negative*)
8. Although he thinks slowly, he thinks well. (*Concession*)
9. I went in order that I might see for myself. (*Purpose*)
10. He spoke so clearly that I heard every word. (*Result*)

Clauses of time and place, which are commonly adverbial, are also used as nouns and adjectives:

Place: I know where arbutus grows. (*Noun*)
Time: Do you know when it is in blossom? (*Noun*)
Place: This is the place where I found it last year. (*Adjective*)
Time: This is the time when it usually blossoms. (*Adjective*)

Conditional Sentences

Conditional clauses are introduced by *if, unless* (and *but* or *but that*), as:

If he is there, I shall not go.
Unless he comes, I shall go.
It never rains *but it pours.*

A sentence containing a conditional clause is called a *conditional sentence* or a *conditional complex.* It differs from other kinds of complex sentences in several ways. In the first place, the principal clause (called the *conclusion*) does not make any statement absolutely but only con-

ditionally, as may be seen by examining the sentences given above. Secondly, although the subordinate clause is *grammatically* dependent on the principal clause, the statement of the principal clause (that is, the conclusion) is made dependent upon the assumption expressed in the subordinate clause. Thirdly, the subordinate clause is made up not of a statement but of an assumption, which sometimes is intended to be contrary to fact.

Conditions are of two kinds: (1) those that are contrary to fact and (2) those that are neutral, that is, that may or may not be true.

A condition may relate to present, past, or future time.

(1) *Present* time. In a *neutral* condition the verb is in the present indicative, and the verb of the conclusion is also in the indicative, as:

If he *is* here, I *am* glad.

In a condition *contrary to fact* the verb is in the past subjunctive, and the conclusion has the auxiliary *would* (*should* for the first person), as:

If he *were* here, I *should* be glad.

(2) *Past* time. In a *neutral* condition both verbs are in the indicative of the proper tense, as:

If he *did* this, he *was* in the right; If he *did* this, he *will* always be glad, etc.

In a condition *contrary to fact*, the verb of the subordinate clause is in the past perfect subjunctive and the principal clause has the auxiliary *would* (or *should*) *have*, as:

If he *had done* this, I *should have* heard of it.

(3) In the *future*, both forms of condition must be *neutral*, as we cannot say what will be *fact* or *contrary to fact*. But one form is more vivid than the other. The *more vivid* form uses the present indicative for the condition and *will* for the conclusion, as:

If he *comes* to see me, he *will* find me at home.

The less vivid form uses *should* for the condition and *would* for the conclusion, as:

If he *should* come to see me, he *would* find me at home.

SENTENCE ANALYSIS

Sentences are classified as to *form* and *structure*.

In form a sentence may be:

(1) *Declarative* (statement) or *interrogative* (question).

A third form, the *imperative* sentence, is sometimes distinguished for commands. A command is usually given in the form of a statement but sometimes in that of a question, as: "Will you be quiet!" There is, therefore, no need of making this third class of sentence.

(2) *Affirmative* or *negative*.

(3) *Exclamatory* or *non-exclamatory*.

In structure a sentence may be:

Simple, *compound*, *complex*, *compound-complex* (compound plus one or more subordinate clauses).

I. To analyze a sentence, classify it three times as to its form (declarative or interrogative, exclamatory or non-exclamatory, affirmative or negative); and once as to its structure (simple, compound, complex, compound-complex).

II. If the sentence is simple, name its complete subject and complete predicate, and then describe the use of each word that forms a part of the complete subject or of the complete predicate, thus:

The copper sun without a ray sank slowly into the clouds.

This is a simple, declarative, affirmative, non-exclamatory sentence.

The complete subject is *The copper sun without a ray*.

The complete predicate is *sank slowly into the clouds*.

The complete subject consists of the simple subject *sun* modified by the adjectives *the* and *copper* and the adjective phrase *without a ray*, consisting of the preposition *without* and its object, the noun *ray*, modified by the article *a*.

The complete predicate consists of the verb *sank*, modified by the adverb *slowly* and the adverbial phrase made up of the preposition *into* with its object, the noun *clouds*, modified by the article *the*.

III. If the sentence is not simple, the clauses must be named and their relationship stated, and each clause then analyzed as if it were a simple sentence, thus:

Will you go if you can?

This is a complex, interrogative, affirmative, non-exclamatory sentence made up of the principal clause *Will you go* and the subordinate clause *if you can*, etc.

Parsing

To parse a word is to tell what part of speech it is and to explain its form and syntax as follows:

1. *Noun:* (1) Kind; (2) number; (3) gender; (4) case; (5) use in the sentence.

2. *Pronoun:* (1) Kind; (2) antecedent; (3) person; (4) number; (5) gender; (6) case; (7) use in the sentence.

3. *Adjective:* (1) Kind; (2) degree of comparison; (3) use in the sentence.

4. *Adverb:* (1) Kind; (2) degree of comparison; (3) use in the sentence.

5. *Verb:* (1) Whether a verb of action or a linking verb; (2) if a verb of action, whether transitive or intransitive; (3) if transitive, whether active or passive; (4) principal parts; (5) tense; (6) person; (7) number; (8) subject.

6. *Participle:* (1) Voice; (2) tense; (3) agreement; (4) modifiers.

7. *Infinitive:* (1) Word or phrase; (2) voice; (3) tense; (4) modifiers; (5) use.

8. *Gerund:* (1) Word or phrase; (2) voice; (3) tense; (4) use.

9. *Preposition:* (1) Kind; (2) object; (3) the phrase of which it is a part and how the phrase is used.

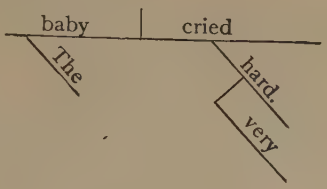
10. *Conjunction:* (1) Kind; (2) what it connects.

11. *Interjection:* Whether it is used with the sentence as a whole or modifies some particular word.

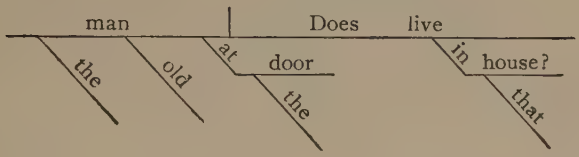
DIAGRAMING

As diagraming is still used by many teachers, the following forms are suggested as a basis for this work:

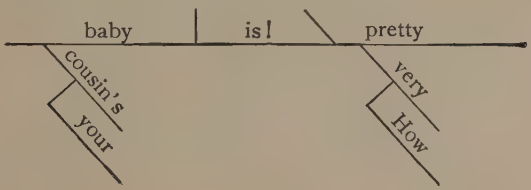
1. The baby cried very hard.



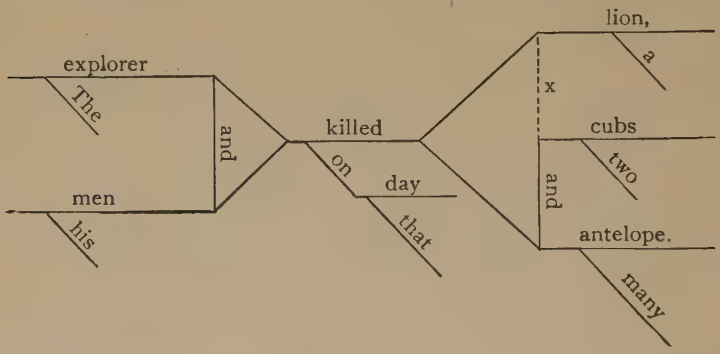
2. Does the old man at the door live in that house?



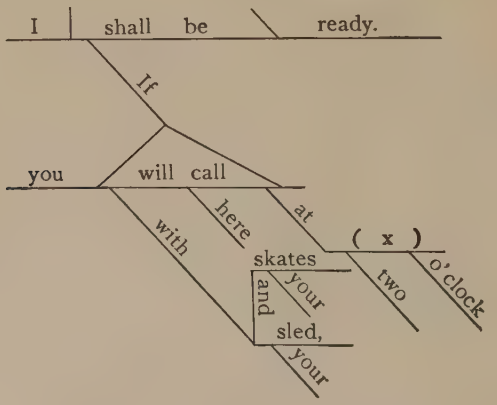
3. How very pretty your cousin's baby is!



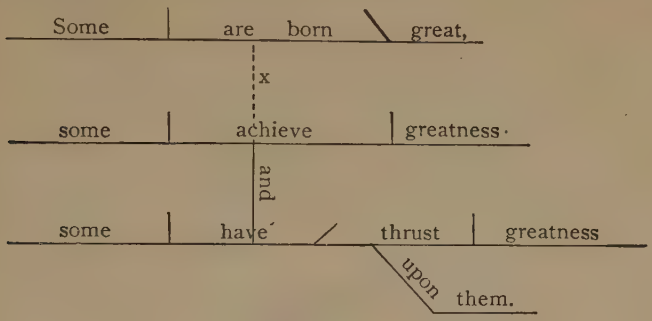
4. The explorer and his men killed on that day a lion, two cubs, and many antelope.



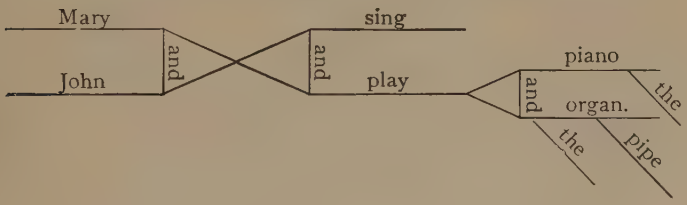
5. If you will call here at two o'clock with your skates and your sled, I shall be ready.



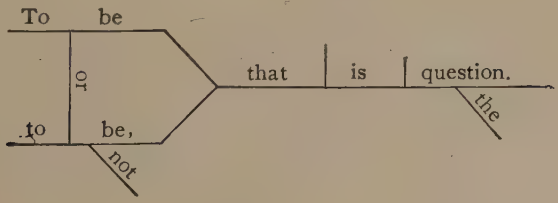
6. Some are born great, some achieve greatness and some have greatness thrust upon them.



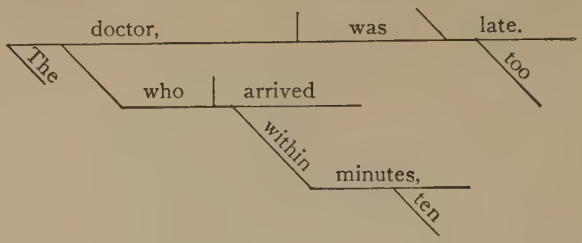
7. Mary and John sing and play the piano and the pipe organ.



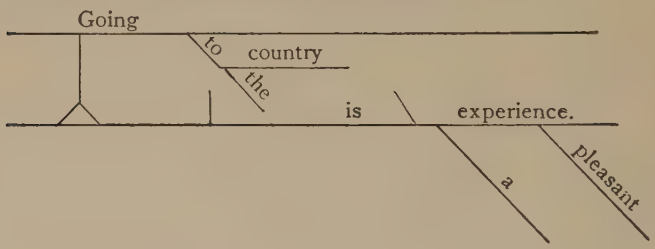
8. To be or not to be, that is the question.



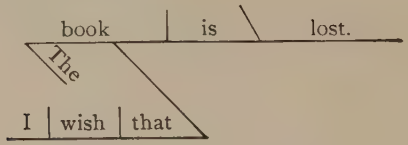
9. The doctor, *who arrived within ten minutes*, was too late.



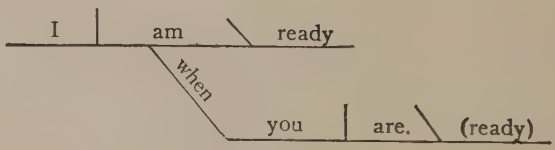
10. *Going to the country* is a pleasant experience.



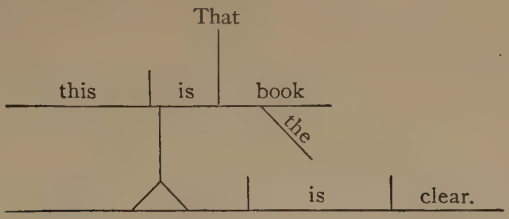
11. The book *that I wish* is lost.



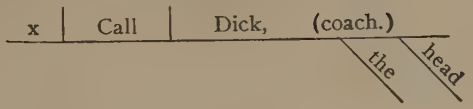
12. I am ready *when you are.*



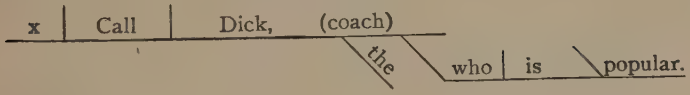
13. *That this is the book* is clear.



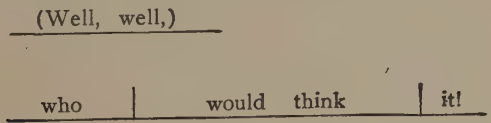
14. Call Dick, *the head coach.*



15. Call Dick, *the coach who is popular.*



16. *Well, well,* who would think it!



APPENDIXES

Brief Summary of Capitalization and Punctuation

Rules for Capitals

Use a *capital* to begin:

1. The first word of a sentence (quoted or not quoted).
2. The first word of a line of poetry.
3. The first word of each item in a list following a colon.
4. Proper nouns and their abbreviations (names of the Deity, of special persons and places, of months, days, and holidays, and of points of the compass when used as names of sections of country).
5. Proper adjectives.

Note. — Verbs derived from proper nouns should not be capitalized.

6. Official and complimentary titles of persons.
7. The first word and all important words in titles of books and other publications.
8. The greeting and the close of a letter.
9. The words *I* and *O*.

Rules for Punctuation

I. Use a *period:*

1. At the end of a statement or a command, unless it is exclamatory.
2. After an abbreviation (including initials).

II. Use a *question mark* after a direct question.

III. Use an *exclamation mark:*

1. After an exclamation, or a statement, a command, or a question spoken as an exclamation.
2. After an interjection, to show strong feeling.

IV. Use a *colon:*

1. To introduce a quotation of more than one sentence.
2. To introduce a list of items.

V. Use a *semicolon* to separate the clauses of a compound sentence, unless they are very closely connected in thought.

VI. Use a *dash:*

1. After an unfinished sentence.
2. To show an abrupt change in the construction of a sentence.

NOTE. — Two dashes may be used to mark off a parenthetical remark that requires emphasis.

VII. Use a *comma* (or two, if necessary) to separate from the rest of the sentence:

1. The name of the person or thing addressed.
2. An appositive.
3. The words *yes* and *no*, and adverbs such as *certainly*, *indeed*, *truly*, when they modify the sentence as a whole.
4. Explanatory or parenthetical words, phrases, or clauses.
5. Clauses or phrases out of their order.
6. Clauses or phrases that precede the subject, unless the connection is very close.
7. A quotation, unless some other punctuation mark is needed.

Use a *comma* to separate from one another:

8. Words, phrases, and clauses in a series, unless the connection is indicated by a conjunction and is very close.
9. The parts of a letter heading or of a similar group of date or place names.
10. Clauses of a compound sentence that are closely connected in thought.
11. Parts of a compound predicate that are *not* closely connected in thought.

Use a *comma* to separate:

12. A word or group of words from another word or group of words with which it might be wrongly taken.

VIII. Use *quotation marks* to enclose each direct quotation and each part of a divided quotation.

IX. Use an *apostrophe:*

1. In possessives.
2. In contracted forms.

X. Use *parentheses* to enclose words or remarks inserted in a sentence but not really a part of it.

ADDITIONAL EXERCISES

To be Used as Needed, in Either Year

1. For debate in the club:

Resolved,

a. That it is the duty of every citizen to vote.

b. That it is the duty of every citizen to put his country's interests before his own.

c. That it is the duty of every citizen to fight corrupt politics in every way he can.

d. That every citizen should coöperate in making the neighborhood as pleasant and as beautiful as possible.

e. That every citizen should try to have his own garden.

f. That every citizen should try to make and to keep himself healthy.

g. That every citizen should make special efforts to use the best possible English.

h. That every man and every woman should do some kind of work.

i. That everyone should try to find work that he likes to do.

j. That the best work cannot be done for money alone.

2. For stories:

a. The expansion, with description and conversation, of fables by Aesop and others. A large collection of these is available in *Everyman's Library.*

b. If the class or any member of it subscribes for a good children's magazine, read one number of a continued story and let the class write a summary of how it will probably go on. They will enjoy seeing who comes nearest to the true continuation.

c. Reproducing from memory a short story from a good magazine.

d. Retelling in a few paragraphs the story of a book read.

e. Repeating an historical anecdote, without condensing, expanding, or distorting it.

f. Repeating a conversation overheard.

g. Making up a story on a plan similar to that of one read, as, another Robin Hood story; King Arthur story; Froissart story; Gulliver

story; Don Quixote story; Crusoe or Swiss Family Robinson story; Spinning-Wheel story.

h. Expanding from a bare outline the story of an invention, such as that of the steam-engine or steamboat, or aëroplane, or telegraph, or wireless.

i. Expanding from a bare outline of fact an interesting biography as: Edison; Langley; Marconi; Leonardo da Vinci; La Salle, or any other explorer.

j. The life history of some animal (provided that it is really known from observation).

3. For descriptions:

a. Good pictures in the school or brought from home or secured through the lending collection of some art museum.

b. Animals, houses, and other objects familiar to all the class, so that the accuracy of the description can be tested.

c. Nature observations at different seasons; in the city, of trees, city birds, flowers in the florists' windows, and weather.

d. General impressions as developed in the following:

(1) The Tidiest Person I Know.
(2) The Worst-looking Cat (or dog, or other animal) I Ever Saw.
(3) The Noisiest Child I Know.
(4) The Oldest-looking Person I Ever Saw.
(5) The Ugliest Street in the Neighborhood.
(6) The Worst Road in the Neighborhood.
(7) The Most Interesting Store Window in Town.
(8) A Beautiful Tree I Know.
(9) A Lost Child.
(10) Our Church: Outside and Inside.

e. Men and women at work:

(1) The Blacksmith.
(2) The Milkman.
(3) The Organ Grinder.
(4) The Cobbler.
(5) The Policeman.
(6) The Fireman.
(7) The Milliner.
(8) The Cook.
(9) The Stenographer.
(10) The Drug Clerk, etc., etc.

f. Imaginary journeys, based on geography work and reading.

4. For explanations:

a. Everyday actions and processes:

(1) How to Clean a Room.
(2) How to Clear the Table and Wash the Dishes.
(3) How to Make — Candy or Cake.
(4) How to Prepare a Garden for Winter.
(5) How to Begin Gardening in the Spring.
(6) How to Vote.
(7) How to Run a Club Meeting.
(8) How to Keep Accounts.
(9) How to Play —.
(10) How I Have Earned Money.

b. The meaning of a picture or sculpture previously described.

c. Study of a character in a book, always with reasons drawn from the book for each quality found.

d. Trades or processes which pupils have had the opportunity to observe.

5. For longer compositions:

a. How Boys and Girls Could Help to Lessen Street (or Home) Noises (with reference to squeaking roller skates, pushmobiles, whistling, shouting and screaming, clattering unnecessarily, etc.).

b. Saving Food in the Kitchen (with definite reference to particular problems and based upon experience and inquiry, such as: bones; dry bread; sour milk; tops of vegetables; orange and lemon peel; scraps of meat and pudding, etc.).

c. How to Save Time and Strength in Housekeeping (as in the arrangement and furnishing of rooms, the order in which work is done, filling up odd moments of time, doing several things at once, saving steps, the best methods of doing particular kinds of work, etc.).

d. Finding Work: the Unsuspected Job (illustrating how sharp eyes and quick wit have made opportunities).

e. Business Honesty (the difference between formal honesty and fundamental honesty, with illustrations).

f. Helping the Other Fellow to Get a Start.

g. Why Justice Is Better than Charity.

h. A Visit to Some Local Industry (if the pupils can draw, they should be encouraged to make explanatory sketches).

i. Reports on Neighborhood Conditions with a View to Getting Improvements.

j. Papers suggested by topics of interest in connection with history, geography, or civics.

6. For review and practice in grammar:

a. A summary of each pupil's errors overcome during the year (*i.e.*, if the plan of having recorders [cf. Note 79] is carried out).

b. A file of rules and examples, made by each pupil to fit his special needs.

c. Seeing in how many different ways each word used in a short assigned paragraph can be used, giving a sentence to illustrate each part of speech named.

d. Frequent practice with a single paragraph chosen from a story or an essay or the chapter of a history or civics book in: (1) changing the structure of sentences from simple to compound or complex and vice versa, from affirmative to negative, from declarative to interrogative, from active to passive; (2) changing phrases to clauses and vice versa; (3) condensing phrases and clauses into words, and expanding words into phrases or clauses.

7. For letters, cf. Notes 83 and 85.

Exercises for Improving Pronunciation

1. Pronounce unaccented syllables carefully:

ing — going, coming, reading, pudding, something, nothing
ness — business, happiness
ow — fellow, window, follow, tomorrow
ence — correspondence, influence
ect — subject, object
er — yesterday, perhaps, reservoir, grocery, creamery, celery
a — allow, across, about, breakfast
t — crept, kept, slept, swept, wept
em — poem, problem
et — poet, quiet, kettle
el — jewel, jewelry
ex — excuse
in — raisin
be — because, believe

2. Pronounce accented vowels exactly as they should be sounded:

ā — ate, vase, apricot, data
ȧ — ask, fast, can't
ă — catch, carriage, Arab
ọ — was
ä — car
ē — creek, sleek, sneaked
ĕ — get, forget, deaf, instead, steady, thresh, yet, cellar
ēă — real, really
ĭ — Italian
ŏ — God
o = ŭ — mother, nothing
ŭ — just, such, umpire
ū — figure, picture, student, avenue, due, literature, nature, Tuesday

3. Do not slur or omit altogether sounds intended to be pronounced:

asked, Arctic, Antarctic, library, geography, February, probably, usually, generally, surprise, recognize, and *wh* words, such as when, where, whether, whistle, why

4. Do not change the sound of consonants, as in:

chimney, partner

5. Do not change the position of letters, as in:

hundred, pretty, children, apron, aëroplane

6. Do not insert sounds that do not belong in the word:

cross, attacked, drowned, burst, elm, athletics, height, forehead, umbrella, vaudeville (vōd'vĭl), daguerreotype

7. Do not pronounce silent letters:

almond, salmon, often, soften, conduit, chasten, fasten

8. Do not accent the wrong syllable:

abdo'men	bouquet' (kay)
absent' (verb)	com'parable
accli'mate	con'trary
address'	dir'igible
ad'mirable	en'gĭne
adult'	ex'quisite
adver'tĭsement	gen'u ine
ā'lias	
ally'	

hos'pitable
inqui'ry
in'teresting
li'brary
mil'itary
mis'chievous
muse'um
photog'rapher
recess'
rec'ipe
to'ward

9. Do not run words together:
Gotta go. Givetom = give it to him

RULES OF ORDER FOR CLUBS

1. The presiding officer (referred to below as "the Chair") should be addressed as Mr. (or Miss or Madam) Chairman (or President).

2. No member may make a speech or a motion until he has obtained the floor.

3. To obtain the floor, a member must rise, address the Chair, and wait until he is recognized by the Chair, that is, addressed by name.

4. A motion should be introduced by the words "I move that . . ."

5. Before a motion can be discussed or voted on, it must be seconded.

6. To second a motion, a member should say, "I second the motion." It is not necessary to rise.

7. A member who is not satisfied with the form of a motion or resolution may attempt to change it by offering an amendment.

8. Amendments are of three kinds:

a. To insert or add certain words

b. To strike out certain words

c. To strike out certain words and insert certain others in the same place.

9. To amend a motion or resolution, a member should rise and address the Chair, and after being recognized, should say, "I move to amend the motion (or resolution) by . . ." A motion to amend requires a second before it can be discussed or acted on.

10. Any number of amendments may be made to a resolution, but each amendment can be amended once and only once.

11. After a motion or resolution has been properly moved and seconded, it must be disposed of in some way before another can be introduced.

12. If a member thinks a question should not be decided immediately, he may move one of the following:

a. To refer to a committee

b. To lay on the table till a certain time

c. To postpone indefinitely.

13. When a motion to lay on the table has been made and seconded, it may be amended in only one way, that is, as to the time when it shall be taken up again. The only discussion allowable is whether to lay on the table or not, and for how long.

14. A motion to postpone indefinitely cannot be amended, but the discussion may cover not only the question of postponing action but the merits of the main question also.

15. A motion laid on the table till a certain time becomes the order of business for that time and must be taken up when the time arrives. A motion tabled or postponed indefinitely can be taken up at any time on a successful motion to do so.

16. A motion that has been voted on can be reconsidered, but an amendment that has been lost cannot be renewed at the same meeting.

17. A motion to reconsider a resolution already voted on can be made only by one who voted on the winning side, except when the vote is by ballot, when anyone can move to reconsider.

18. A motion to adjourn (to a time already fixed) or to take a recess (already provided for) is in order and may be made at any time, except while someone is actually addressing the house, or a vote is being taken or verified, or a motion to reconsider the action or to fix a time for a future meeting is before the house.

19. A motion to adjourn, if lost, cannot be renewed until some action or discussion has taken place.

20. A motion to adjourn is not debatable if a time for a future meeting has already been fixed, but a motion to fix a future time of meeting or to adjourn *sine die* is debatable.

21. Any member who disagrees with the Chair on a point of order may appeal from the decision of the Chair. The question must then be submitted to the assembly without debate and decided by a majority vote.

22. The most important rules of order are:

a. A member cannot speak or make a motion until recognized by the Chair.

b. When a motion or an amendment is under consideration, a member can speak only on it, and not on any other subject, no matter how important, and can make only such motions as are permitted by the rules.

23. When a member violates a rule of order, the Chair should notify him that he is out of order, or any member may rise and, without waiting for recognition by the Chair, say, "Mr. Chairman, I rise to a point of order." The Chair must recognize such an appeal and decide immediately whether the point, when stated, is justified.

24. When a motion is made to appoint a committee for any purpose, the motion should either nominate the members of the committee or state clearly the size of the committee and by whom it is to be appointed.

25. It is the duty of the presiding officer to preside, and in case of a tie or a vote by ballot, to vote, but he should not engage in discussion or indicate his opinion while he is presiding. If he wishes to express his opinion, he should appoint some member to preside temporarily and, leaving the chair, should express his opinion as any other member might.

Model for a Club Constitution

Article 1

Section 1. The name of this club shall be . . . . . .

Section 2. The purpose of this club shall be . . . . . .

Article 2

Section 1. The members of this club shall be . . . . . class.

Section 2. Officers of the school may be proposed as honorary members by any member at a regular meeting.

Article 3

Section 1. The officers of the club shall be: president, vice-president, and secretary-treasurer.

Section 2. Officers shall be elected . . . . . .

Section 3. The president shall preside over meetings and conduct all other business connected with his office.

Section 4. In the absence of the president the vice-president shall take his place.

Section 5. The secretary-treasurer shall keep the minutes of the meetings and shall take charge of all moneys raised by special assessment for special purposes.

Section 6. The order of business shall be:

1. Minutes
2. Roll-call
3. Special business
4. Program

Article 4

Section 1. Meetings shall be held . . . at . . . . .

Section 2. There shall be no membership dues.

Section 3. All expenses shall be met by special assessment.

Section 4. This constitution may be amended by a two-thirds vote of the members of the club.

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